

# SECRETS OF THE LABYRINTH

# COMPUTER + VIDEO GAMES



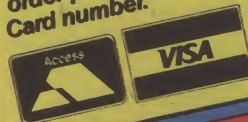
**SACRED ARMOUR OF ANTIRIAD PLAYERS GUIDE**  
**GAUNTLET PLAYERS GUIDE/WIN PAPERBOY'S BMX!**  
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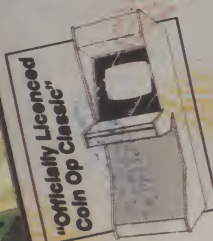
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coming soon...



## FEATURES

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## NEWS & REVIEWS

### 16 REVIEWS THIS ISSUE:

**GAME OF THE MONTH:** *Sacred Armour of Antiriad*, *Firelord*, *Scooby Do*. **C+VG HITS:** *Ace of Aces*, *Uridium*, *Olli & Lissa*, *KWAH!*, *Storm*, *T.T. Racer*, *Nexor*, *Fist II*. Plus loads more on 20 whole pages!

### 68 ADVENTURE

Take a tip from Keith Campbell and bet on *Twice Shy* the game of the thriller from Ram Jam and Dick Francis. KC profiles the odd bods at *Rain Jam*, and reviews the game. Plus the incredible *Tass Times in Tone Town*. Marvel at the graphics, enjoy the text. This game has the Ultra-Touch! And much more from the King of Adventure.

### 8 NEWS

The Sega video games machine has been revealed at last. We show off the first games available on the system. We reveal our amazing Adventurer of the Year Trophy. Join our hunt for punk programmers! More arcade conversions from Activision. And bits we haven't even thought about yet...



**HOWARD THE DUCK/P119**



**BRIAN JACKS/P132**



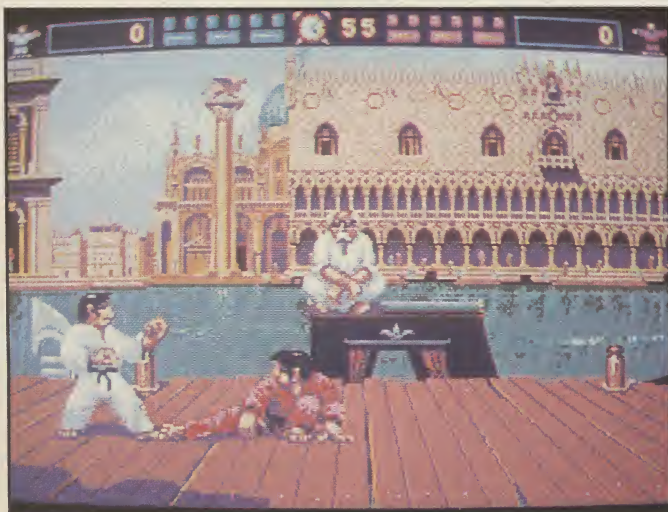
**MEGA-ZAPPER/P16**



# INSIDE STORY

● You'll be dancing in the street if you get your hands on this copy of C+VG. You never knew there was so much in it! We've got mega-star David Bowie in digitised form starring in a brand new Lucasfilm game based on the movie called Labyrinth. Marshal M. Rosenthal has been rapping with the Californian coders to bring you a laid-back trip around the Goblin Lord's mad maze. We've also been ruffling Howard the Ducks feathers with a few probing questions in our exclusive interview — AND there's news on the Activision game starring Howard. *Sacred Armour of Antirads* is one of our Games of the Month this issue — we've reviewed this instant classic and there are games tips with a map thrown in. *Gauntlet* is the game of the moment and C+VG's spies have tracked down some games tips from the Four Gauntleteers — the programmers who have been working on the coin-op conversion which could well be the Christmas number one. All this plus our brand new Street Seen previews section and Tony Takoushi's revamped Hot Gossip page at the back of the mag. Tony must be the longest serving commentator on the games scene — so we've decided to give him space to let off steam about things that make him see red. Plus tons of competitions, 20 whole pages of reviews and lots more. And all for less than £1. How do we do it? Grill knows...

Tim



**ST KARATE/P8**



**ANTIRAD GUIDE/P82**



**DREDD/P134**



**TRANSFORMERS/P8**



**GAUNTLET/P134**



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# With monitor, data c £100 of software yo (Until mummy catc h



With the Amstrad 464 home computer the fun starts as soon as you get it home.

Because unlike many other home computers the 464 comes complete with its own green screen or full colour monitor.

It also comes with a convenient built-in datacorder.

And you get £100 worth of software with games like Harrier Attack and Sultan's Maze. Not to mention Oh Mummy.

64K of RAM

means you have plenty of memory to play with. And there are over 200 Amstrad games you can play, many exclusive to Amstrad.

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The kids can learn spelling and arithmetic with software like Wordhang and Happy Numbers.

Whilst adults will love the way that it helps around the house with budgeting and accounts.





order and  
u can't lose.  
hes you.)



To help you make the most of your 464, you can join the Amstrad User Club.

And there are lots of books and magazines devoted to it as well.

What's more you can buy joysticks, printers, disc drives, speech synthesisers and light pens to make it even more fun.

But perhaps the most pleasurable thing about the 464 is the price.

The complete home computer costs just £199 with green screen or £299 with colour monitor.

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# NEWS

■ More arcade conversions are on the way — this time from **Activision**. The addictive multi-player game **Quartet** — which C+VG had at our stand at the recent Personal Computer World Show — is one of them, **Enduro Racer**, a terrific moto-cross bike racing game is the other. In **Quartet** you control a



three men and a girl team out to rid a space colony of evil pirates. The coin-op is a definite **Gauntlet** clone, except the action scrolls horizontally. **Enduro Racer** puts you in charge of a high powered trail bike racing across rugged terrain against other riders and the clock. Leap over jumps, avoid rocks, skid



through water-traps. The coin-op version — just out over here — in the arcades has a **Paperboy/Hang On** style set of handlebars and some versions have a full bike complete with hydraulic action! Both games are being written for Activision by the **Probe Software** outfit.

■ **Tracker** is a tactical battle against an artificially intelligent



enemy combining a high degree of strategy and a fast 3D arcade game. The screen shot shows the arcade sequence where you fly down a 3D tunnel trying to blast the Cycloid as he comes towards you. The top half of the screen shows an enlarged view of the trackways which make up the map of sectors, and your number four Skimmer under attack. The aim is to deploy your eight Skimmers and knock out the Cycloid's central communications headquarters which is placed in the central sector. The trackways you can see in the top of the screen are just part of the game's huge map. **Tracker** is an original game from Rainbird for the 64/128. It will set you back £14.95 on tape and £17.95 on disk.

■ Captain's Log, Stardate 16.11.86. Mutiny and rebellion by starships in the Sagittarius arm of the galaxy. Allegiance has been switched to the Klingon Empire. The "mutiny sphere" is spreading and could engulf the United Federation of Planets within months.

Captain James T. Kirk of the U.S.S. Enterprise must investigate, discover the cause of the mutiny and reverse the effects.

That is the mission facing Kirk and his crew in **Beyond's Star Trek** game.

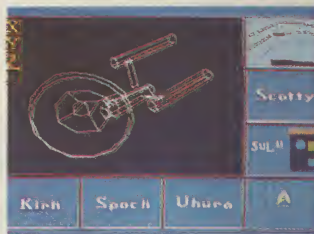
With no known means of stemming the rising tide of mutiny within the star fleet, Star Fleet Command has been forced to completely isolate the renegade zone by creating around it a Klein Sphere, an interstellar barrier through which no material object can possibly pass.

Before the barrier was complete,

the USS Enterprise entered the Quarantine Zone.

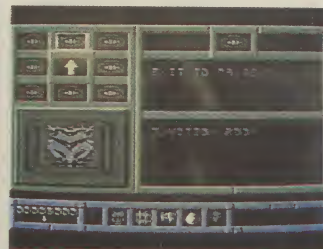
Your mission is to discover the cause of the mutiny, suspicion for which has inevitably fallen upon the Klingon Empire, and to reverse the course of the rebellion.

If the Enterprise succeeds, the thousand stars within the Quarantine Zone, not to mention



the Klingon, Romulan and Federation vessels enclosed within the Klein Sphere, will be saved.

If the Enterprise fails, the crew, the ship itself and all the inhabitants of the Quarantine Zone will be condemned to eternal imprisonment as Star Fleet Command makes the final adjustments to the Klein Sphere, turning it into a permanent feature



of the galaxy.

Beyond's other release, **Infodroids** (CBM 64, £9.95), is set in a massive city taking up an entire planet.

A travel system developed for the Infodroids was based on a platform expressway, known as the speed platform system. The speed platform consists of eight lanes, four moving in each direction. Each of these lanes move at a different speed, giving an effect which on the computer is awe inspiring.

As a droid operator, the player must direct his droids around the system, fighting other company droids and pirate droids. Scattered about the system are various rooms which should be visited by droids in order for the player to carry out his tasks.

■ We've had games from books, games from films, now prepare yourself for games from cartoons. There's **Transformers** — the NEW game from **David Crane** and **Activision**. David Crane, who has also brought you the innovative **Little Computer People** and the classic **Pitfall**, has been working for some time on this project. It's nothing like the disappointing Ocean Transformers game released a few months back. Read more about it in our **Hot Hits for Christmas** feature elsewhere in



■ Seeing is believing... and this is **System 3's International Karate** on the Atari ST. Only this screen shot has arrived at C+VG's offices so there's no indication of what the game play is like. But graphically it looks very impressive. We wouldn't dream of attempting to predict a release date for any **System 3** game but hopefully it should be available before the end of the decade.





this issue. Then there's **Masters of the Universe**, the adventure on the way from Mike Woodruffe's **Adventure Soft** outfit and based on the cartoon series starring old He-Man himself. **Ariolasoft** join in with **Centurions** and **Go-Bots** both popular TV series. Then last but by no means least there's good old



**Howard the Duck**, the cult Marvel comic character starring in his own game. Who knows — someone might want to turn the Bug Hunters into a game. Any offers?



■ Euromax are chasing Kempston for the title of Joystick Makers for Discerning Gamers. They currently have three brilliant sticks out, the Micro-Pro, the Elite, and the nifty yellow buttoned Arcade Auto-Fire Professional. The sticks range in price from £15-£19 and are great value. All are in constant use here at C+VG. Next month we'll be telling you about the best joystick buys for Christmas. And these are bound to be among them...

■ It's holding our head in our hands time again! I know we were all having a great time celebrating our birthday last issue but it seems someone had a bit too much of the old birthday cake — or something. Who was it that put the Aliens picture UPSIDE DOWN on the contents page? Who was it that switched the **Deactivators** picture with the **Zzzz** pic on the Adventure page? Whoever it was should be trembling in their shoes 'cos Big Red is coming their way the minute we find out! Normal service will be resumed as soon as possible.

■ If you're a fan of the arcade **Star Wars** series of game then you're going to just love **Starglider**, the newie from **Rainbird**. These pics are from the incredible Atari ST version of the game — but there IS a Spectrum version on the way. The ST game features fast arcade action, brilliant vector graphics and



amazing digitised sound. The music sounds as if you're listening to a record. And the sultry female voice which tells you when things are going badly wrong on board your



Starglider as it attacks baddies on long lost planets is the digitised voice of none other than **Clare Edgeley**, C+VG's *Arcade Action* writer. ST owners should get next months issue when we'll be



bringing you the low down on the latest and greatest ST software available...



■ How does the idea of absolute power appeal to you? Your dreams of megalomania could come true with **The President**, Kevin Toms' new game for

Addictive.

In it you have to run your country, outwit enemy forces, build up oil production, fight disease and save your people from starvation. And you have to fight an election at some stage.

Should be out before Christmas.

■ **Sky Runner, Cascade Games'** follow-up to **Ace**, should be touching down on the shelves of your local software shop any day now.

The game, dealing with drug-busting on an inter-planetary level where society has been dulled into obedience by the drug Sky.

**Sky Runner** is from the mind of **Ian Martin**, the programmer responsible for **Ace**, and will be available on the Spectrum and Commodore 64.



■ In October we reported on a possible revival in interest in dedicated video machines. By Christmas there should be three new machines on the market.

First into the shops should be the Sega Master System, marketed in this country by Ariolasoft. It will cost £99.95 and a range of eight games will be immediately available. Ariolasoft hopes to add three new titles each month.

The Sega's statistics are certainly impressive. This is what you get for your money: 128K of ROM and 128K of RAM, a 256K Astron card and two controllers.

But what of the games available, we hear you cry. Well here's a run down and screen shots of the games available.

● **Black Belt**. The bad guys keep on coming. Karate action with literally shattering effects.

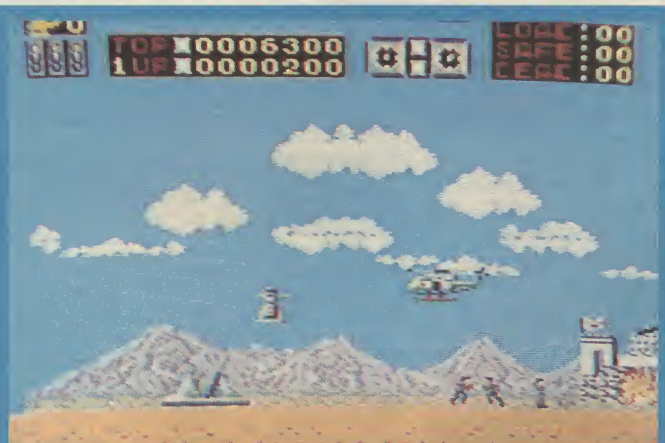
● **Fantasy Zone**. Build your own space ship before entering the fantasy zone to bring peace to a troubled universe.

● **World Grand Prix**. Design your own race track and test your nerve behind the wheel.

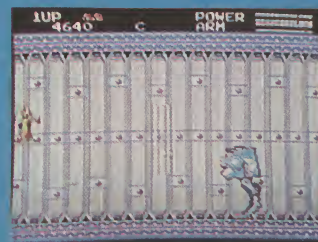
● **Choplifter**. Helicopter rescue under heavy fire. Fly the hostages to safety.

● **Action Fighter**. Embark on five secret and highly dangerous missions. Your weapons can transform into a dozen deadly devices.

Games released on Sega Cards are **Transbot**, a space blast 'em up, and **Hang On**, a 3D motorcycle race.



Choplifter



Transbot



World Grand Prix



Fantasy Zone



Hang-on



# NEWS

■ Grange Hill, BBC TV's highly successful school series, is being turned into an animated graphic adventure by Argus Press Software for release early in the New Year.

The storyline will be loosely based on the sub-plot involving Gonch and Hollo from the book Grange Hill After Hours.

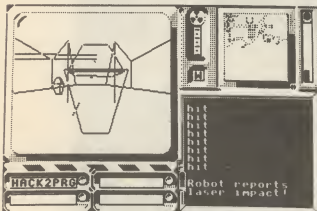
The player will control the actions of Luke "Gonch" Gardner, who must regain his confiscated Walkman from the school staff room before his mother finds out.

The school has been locked for the night, and Gonch only has a set amount of time in which to regain his property.

Gonch will be accompanied by his friend Paul "Hollo" Holloway. Gonch will have to solve various problems, break into the school boiler room, and negotiate the maze of heating ducts under the floors, at the same time persuading Hollo to follow him.

Success in the game will involve a number of skills and methods of play. These include: A small amount of jump and dodge, controlling Gonch through a joystick; Finding the correct objects and using them in the right time; Saying the correct things to other people to get them to do what you want; In the maze of ducts under the school.

■ The future is a concrete bunker in a far-off city. Up above, fall-out still makes a furnace of much of the landscape, but the droids go on, blissfully unconcerned. What could they be up to you wonder? Bit by bit you must piece together the



past. How did you once control them? What was necessary to access the computers dotted around the city? How many droids were there anyway, and what were their capabilities? And, most important of all, how the hell do you get out? And could **Cholo**

help?

**Cholo** is the new game from **Firebird** and will be available on the BBC and Commodore 64/128 in October. Amstrad and Spectrum versions to follow.

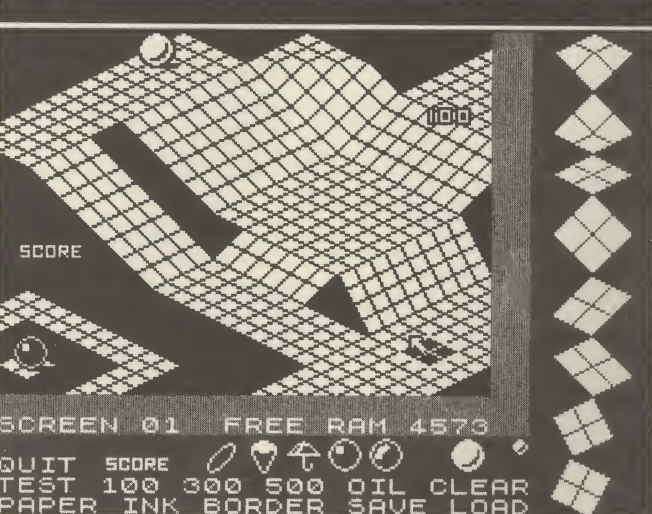
■ Are you a programmer without a publisher? Or have you simply got a good idea that you reckon could be turned into a game? Well, C+VG wants to hear from YOU. Like punk changed the face of music we reckon there's a whole new wave of games programmers out there just waiting to challenge establishment names like Jeff Minter, Jon Ritman and Andrew Braybrook. We're planning a new feature in C+VG to showcase the talents of unrecognised talents in up coming issues. So if you've got an unpublished game which you think is as good as any of the commercially available stuff then let us have a copy. We'll feature it on our **New Wave** pages — and who knows you could soon be snapped up by a major software house. What are you waiting for?

■ Here's an offer you can't refuse! **NECOM Games**, the people behind several successful play-by-mail games, have come up with an amazing offer just for C+VG readers. If you send the token below to NECOM Games, 60 Thurlstone Drive, Hazel Grove, Stockport SK7 5RD then you'll get FREE start-up and three

FREE turns for **League Soccer**, one of their most popular games. The start up fee is normally £2 and the turns £1 each — so you'll be saving a whole £5! Pretty neat eh? If you're into PBM and football then this is the game for you.

■ **Football Manager** has been released on the MSX by **Endurance Games**, price £8.95. It contains all the features that have made the game a best-seller on other computers — including full league tables, transfer market, injury problems, promotion, relegation and FA Cup matches.

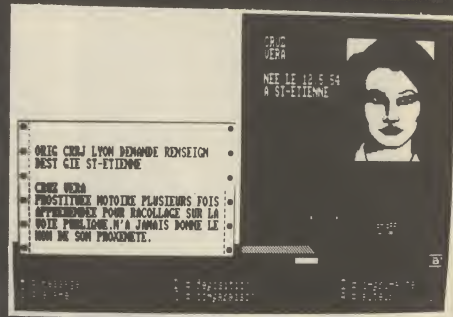
■ Talk about value for money! A Commodore 64C, plus a Dataset, plus a Mouse and Cheese graphics peripheral, plus a typing tutor, plus FIVE games, all for just £250. We're talking big deals here. This is the present Commodore is offering would-be purchasers this Christmas. It's called **The Commodore Connoisseur's Collection** and will be available from all major hardware outlets and high street stores. And we're not just saying this 'cos Commodore sent C+VG one the other day. Really we're not. But if anyone out there has got a villa in the South of France going free for a couple of weeks our Deputy Editor Paul Boughton will guarantee coverage in C+VG for the next six months at least ...



■ **Marble Madness** strikes the Spectrum! With a difference — 'cos you can actually create your own marble tracks thank to Melbourne House and the **Marble Madness Construction Set**. The people who got in on the MM craze with **Gyroscope** all those many months ago have grabbed the Spectrum rights to a game that's taken the arcades by storm. Watch out for C+VG's MM construction competition coming to this magazine very soon ...

**O.K. PAY ATTENTION CREEPS... THE BUG HUNTERS HAVE TAKEN THEIR WINTER BREAK THIS MONTH BUT DON'T GET COCKY... ANYONE STEPPING OUT OF LINE WILL BE ANSWERABLE TO ME, LIEUT. LAWW! SO SWITCH OFF THAT VID, DISCONNECT THE COM-LINK, LOCK YOUR GRANNY IN THE LOO AND THEN SIT BACK WITH YOUR DECEMBER ISSUE OF C+VG. IT'S PACKED WITH GOOD STUFF AND BY THE TIME YOU'VE GONE COVER TO COVER, MS. RAVENFLAME AND THE REST OF THE HUNTERS WILL BE BACK IN PART THREE OF 'THE STEEL MADNESS'.**

**DON'T MISS IT, PUNK!**



## NEXT MONTH

**Space Harrier** is the latest arcade smash to come out of the arcades and onto your computer screen. Will it knock **Gauntlet** off the top of the charts this Christmas? Only YOU can decide that. But we've decided to put **Space Harrier** on the front cover of the special Christmas C+VG, coming your way on December 16th. We'll be talking to the programmers, bringing you tips on game play, looking at the arcade machine that started it all and staging a great **Space Harrier** competition. There's more from **Elite** in the shape of a brilliant **Dimension Graphics** screen by screen map of **Ikari Warriors** — the game that makes **Commando** look like a stroll in the park. We also tell you how YOU can become an **Astronaut**, and give you the chance to win your mum a very special kettle! We also profile C+VG's contender in the **National Video Games Championship** — will he be able to beat the best of the rest? There's our special **Atari ST** supplement, packed with the superb software on its way for this magic machine. Our resident wargames expert, **Dr Stephen Badsy** checks out the newest strategy scene. We'll have a couple of players guides for you — **Infogrames** intriguing detective adventure, **Vera Cruz** and the incredible budget offering from **Players — Fungus!** All this, plus the regular C+VG offerings — pages of reviews, **Adventure**, **Arcade Action**, competitions and much much more. Christmas just wouldn't be the same without C+VG — so don't forget to tell Santa you NEED a copy stuffed into your stocking. We'll be out and about on December 16th. You'll be sorry if you miss us ...

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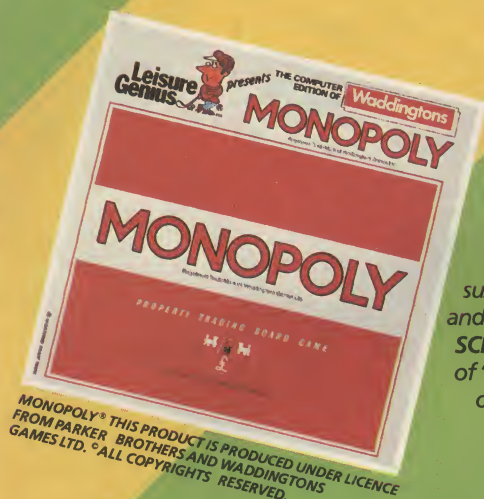
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A = £9.95

B = £12.95

C = £14.95

D = Not available yet, but coming soon!

E = £15.95



# NEWS

■ **Level 9**, the team behind **Red Moon**, **Worm in Paradise** and numerous other brain-teasing games, are holding an "adventure forum" between 11 am and 1 pm on Saturday December 13 at Ordem computer store, Harris Arcade, off Friar Street in Reading.

The brains behind the games will be giving out adventure clues and free gifts.

■ The drums... the drums. They drive you wild. **Flash Gordon**, saviour of the universe, is here to destroy the Emperor Ming. **Mastertronic's** new £2.99 has three sections. The first is set in the jungle, packed with monkeys, lizards, snakes and skeletons. Flash must find his way through the jungle and make contact with Prince Barin.

The second section has Flash in combat with the Prince, whom he must defeat and earn his respect. The Prince will then let Flash pass through to the game's third stage. This is high speed race section where Flash comes face to face with Ming and attempts to destroy him.

■ This is simply the most brilliant arcade machine to come along since Space Invaders!

It's a racing game with a big difference. You sit inside a simulated Porsche 962C sports car cockpit mounted on a sort of turntable which moves around as you move the wheel. The seat vibrates if you hit the kerb and you actually "feel" the road through

the steering wheel. It vibrates and twists as you wrestle with the controls!

The video screen is where the windscreens of the regular car would be and the graphics are out of this world. So is the sound which batters you from twin speakers set into the cockpit.

The track you "race" on is a copy of the famous Le Mans circuit where the epic 24 hour race takes place each summer. Our picture shows 1986 Le Mans winner Hans Stuck trying his hand on the Konami game before a long distance sports car race in Japan recently. Hans couldn't cope with the video version of a car he regularly races on circuits around the world. He only got as far as the Dunlop corner! Our arcade ace **Clare Edgeley** will be revealing more about the game in **Arcade Action** next issue.

■ **Sky Runner**, **Cascade Games'** follow-up to **Ace**, should be touching down on the shelves of your local software shop any day now.

The game, dealing with drug-busting on an inter-planetary level where society has been dulled into obedience by the drug Sky. Your mission is to terminate the drug harvesting operation.

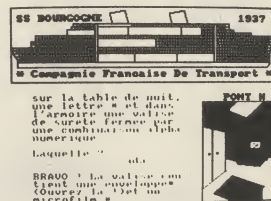
**Sky Runner** is from the keyboard of **Ian Martin**, the programmer responsible for **Ace**, and will be available on the Spectrum (£9.95) and Commodore 64 (£9.95 cassette/£12.95 disk).

■ How does the idea of absolute power appeal to you? Your dreams of megalomania could come true with **The President**, Kevin Toms' new game from Addictive.

In it you have to run your country, outwit enemy forces, build up oil production, fight disease and save your people from starvation. And you have to fight an election at some stage.

Should be out before Christmas.

■ Hot on the heels of **L'Affaire Vera Cruz** and **The Inheritance**, **Infogrames** is releasing **Bridge** on the Amstrad, MSX (mid-late October) and C64/128 (late November). It is NOT a beginners game, but caters for the experienced Bridge player. It incorporates the seven



conventions currently recognised by most players, as well as 99,999 pre-programmed deals. Also included are a scorecard, a cheat screen, replay deal function and a facility to deal specific cards to certain players. **One**, is an arcade adventure which takes place in a 'Babysitting Arena', for want of a better description, where Alfred is sent to look after little Valentin. However, this turns out to be no easy assignment. Last, but not least, comes **Murders on the Atlantic**, due for release in the middle of November. Second in the Crime Series, Murders follows a similar pattern to **Vera Cruz**, only without the technology.

■ Get stuck in with our special C+VG Bug Hunters stickers FREE with this issue! We're issuing little challenge to C+VG readers. We want you to tell us the silliest place where you've stuck a C+VG sticker. And I'm afraid we can't just accept your word for it — we want you to send us a Polaroid or ordinary photo of you and the place where your sticker is stuck! Simple, huh?

The person who, in the opinion of the loonies here at C+VG Towers, has stuck a sticker in the silliest place will get the original artwork for one of the Bug Hunter stickers specially framed and autographed by artist Jerry Paris, plus a few games from C+VG's vaults. Five runners-up will get a bit of software for their machine. So get sticking — but remember we can't pay your legal fees or hospital bills! Send your pictures, together with the entry form to **Computer and Video Games**, It's A Stick Up!, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Closing date is December 16th. Get stuck in today!

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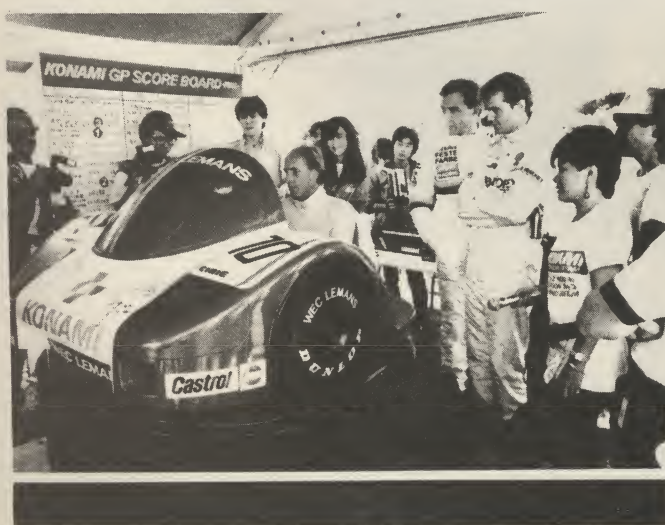
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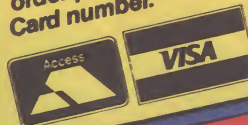


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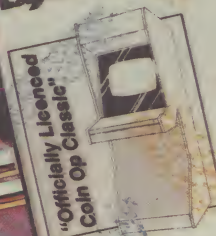
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Screen shots taken from various computer formats.



# C+VG

# REVIEWS



This is C+VG's highest honour. It's granted to the game which, in our honest opinion, is the most playable, original and exciting game released during the month. We look for all the key points listed below — but also that extra added ingredient which makes the game stand head and shoulders above the best of the rest.



This symbol is C+VG's way of telling you a game is the BUSINESS!

"Who writes your reviews?" That's a question our readers often ask. Name the guilty ones, they demand. So that's what we're doing. Satisfied now?

**TIM METCALFE:** C+VG's veteran editor enjoys shoot 'em ups, arcade adventures and basket weaving.

**PAUL "Man at C&A" Boughton:** Slick sports simulations are Paul's thing because he can wear his smooth tracksuits at the same time.

**LESLEY WALKER:** Sorcery was still is Lesley's favourite. Will anything ever match up to it?

**LEE BRAITHWAITE:** Star of Radio Lancashire and ace reviewer, Lee will tackle any type of game. What a man!

**ROBERT SCHIFFREEN:** Return of the Bug Hunter to C+VG's review pages. Despite his love of Smurfs Rob is all right really.

**NICKY TREVITT:** The enigmatic Nicky is our reclusive BBC expert.

**TONY TAKOUSHI:** The mouth makes guest appearances now and then...



▲ Scooby — top dog!



▲ Sprongy things and heads in vases. No wonder Scoob's in a spin!

# SCOOBY DOO



I must admit that when I first played Scooby's long awaited computer debut I wasn't impressed. OK, it looked very pretty and all that — but it was still a basic platforms and ladders game.

It was a far cry from the innovative development game Steve Wilcox of Elite had shown C+VG almost a year ago which was more like an interactive cartoon adventure in true *Dragon's Lair* tradition.

This route proved to be a dead end, so the guys at Gargoyle Games — yup, it's another one of theirs! — took over the project and turned it in to the game you see before you.

Anyway, I wasn't terribly turned on by it all. Then, suddenly, I knew I was hooked. The dozy dog had me in his grip! I wanted to have just one more go at least a billion times during the evening I spent playing it.

The idea of the game is simple. You must help out canine hero rescue Shaggy, Velma, Daphne and Fred from the clutches of a mad prof. The

prof lives in a weird castle populated by ghosts, mad, faceless monks, bats and absolutely 'orrible goulfish.

Scooby's mates have all been placed in odd flasks — like genies — but it will take a lot more than a quick polish to help them escape their glass prisons.

Scoob has to fight his way up through the several floors of the castle, battling nasties all the way. One of his companions is hidden in a flask on each of the castle's four levels.

Velma can be found on level one — guarded by ghouls and horrible hooded thingies. The ghouls leap out from behind doors — but luckily there's a warning noise which lets you know when this is going to happen.

Good advice is NOT to stand near any of the doors, at any time, if you can help it. Scoob can defend himself by battering the attackers with his paws — they vanish, but not for long. And beware — the nasties attack you from both sides. So watch your back at all times!

If you want to rack up a massive score, simply get your back to a wall and batter all the

▼ Scooby and his mates.



▲ Mad monk — bad habit! ghosts that come at you. The score counter will whizz round!

There are skulls dotted around which Scoob has to jump over. Make your jump on the run otherwise you won't clear these deadly bits of bone. But make sure your path is clear by knocking out any nasties before you jump.

Look before you leap as there's nothing more frustrating than jumping right into the waiting arms of a killer ghost!

Scooby snacks can be found on the floors of the levels and these give you extra lives. But I've lost count of the times I've made a dash for the shack and







▲ Time waits for no dog!

grabbed it only to be wiped out by a nasty! Talk about frustrating! And you're going to need all of Scooby's six lives to complete each level.

Level two is full of Things on Springs which have the awkward habit of trying to use the ladders at the same time as our hero. This is an added hazard on this level. The ghosts on level one stick to the corridors.

Level three is full of those horrible ghoulfish. Small masterpieces of graphic design and animation these things float about opening and shutting their awesome jaws. They want to make a snack of Scooby!

Bats also shriek through the air and this gives Scoob a chance to show off another neat effect in the game. He dives for the floor and covers his eyes with his paws. A nice amusing touch this...

The final level is full of Mad Monks who obviously enjoy a bit of keep fit as there's a load of flying dumb-bells and medicine balls rolling around making Scoob's life even more difficult. There's always lots to do in the mad prof's castle!

The graphics on both versions are excellent. The choice of colours, design of the characters, animation and feel of the game are just right. Sound isn't that great — just some adequate spot effects — no tunes.

One really nice touch is the practice option which enables you to play through and see all the levels of the game before you get stuck in for real. You still lose lives but not at such a frightening rate.

Use this feature to work out the best routes to your captured comrades.

Playability? Well, Scooby ISN'T easy. Don't expect the game to be a pushover and be prepared for some initial frustrations. But persevere — it's well worth it.

Scooby Do HAS been worth waiting for. It's challenging, long lasting and lots of fun.

▷ GRAPHICS	10
▷ SOUND	6
▷ VALUE	9
▷ PLAYABILITY	9



- ▷ MACHINES: C64
- ▷ SUPPLIER: THALAMUS
- ▷ PRICE: £9.95 (tape) £14.95 (disk)
- ▷ REVIEWER: TIM

This is simply the best shoot-'em-up to hit the 64 since *Uridium*. It looks good, plays well, it's awesomely addictive and it will warm the hearts of zap fans everywhere.

If ever there was a game that demanded a joystick with an autofire facility *Sanxion* is it.

No nonsense blasting with some excellent frills. Great graphics from the man who designed and programmed the whole thing — Stavros Fasoulas. Great music by the maestro himself Rob Hubbard and great spot effects from David Whittaker.

The game also has a novel two way split screen effect. The top area of the screen shows a plan/view while the main screen area shows the horizontally scrolling bit where most of the action takes place.

The top screen is really like a glorified radar screen — when playing you won't find yourself looking at it much, except may be to watch out for things coming up behind you.

The alien attackers come in all sorts of shapes ad forms form normal looking spacecraft to abstract shapes. Some fire scatter bombs some just fly on regardless. Some bounce up and down. These are the most awkward. They can trap you in corners unless you blast them before they get too near. Attackers fly in squadrons or solo.

As you fly the landscape changes from a futuristic cityscape to desert, to seas and then to forests — all very pretty. There are ten different levels or sectors to attempt. You get an extra life for every 10,000 points and there's a bonus game to play between each successfully completed level.

This takes place against an eye-numbing scrolling background. Droid targets zap across the screen and you have to quickly spot what letter is written on them. S spells shoot, C means collide, and P means

▼ Level one ships attacking as the Sanxion ship swoops into the desert.



▲ Blast these suckers more than once. Or else...

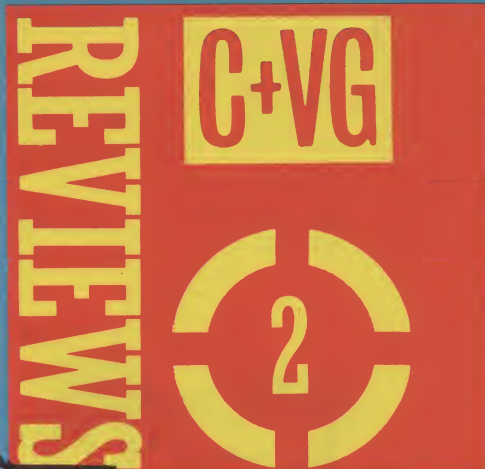
pick up. Personally I just shot the little \*?!\*s! You get a nice bonus after all this is over and then it's back to the battle once more.

Another thing to keep an eye on is the timer which ticks away on the right hand side of the screen. If you complete a level before this reaches zero — no mean trick — there's another bonus to be had.

There's a nicely presented hi-score chart and a two player option.

Sounds are spot on — from the title tune, to the neat droning engine sound of your fighter.

The game is packaged nicely and comes with one of those seemingly interminable sci-fi



scenarios. Does anyone read these things? And are the people who write them frustrated authors? Answers on a postcard please...

So when you're off on the school bus and there's lots of hollow eyed people looking like they need a good night's sleep you'll know they've been playing *Sanxion* — not doing anything else...

C+VG has no hesitation in recommending *Sanxion* to zappers everywhere. It's fast and it's fun. Don't miss it.

- ▷ GRAPHICS
- ▷ SOUND
- ▷ VALUE
- ▷ PLAYABILITY



10  
9  
9  
10

▼ Don't bother to ask what these things are. Just shoot them!





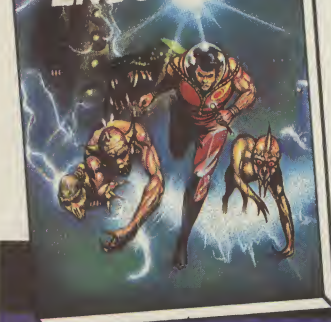
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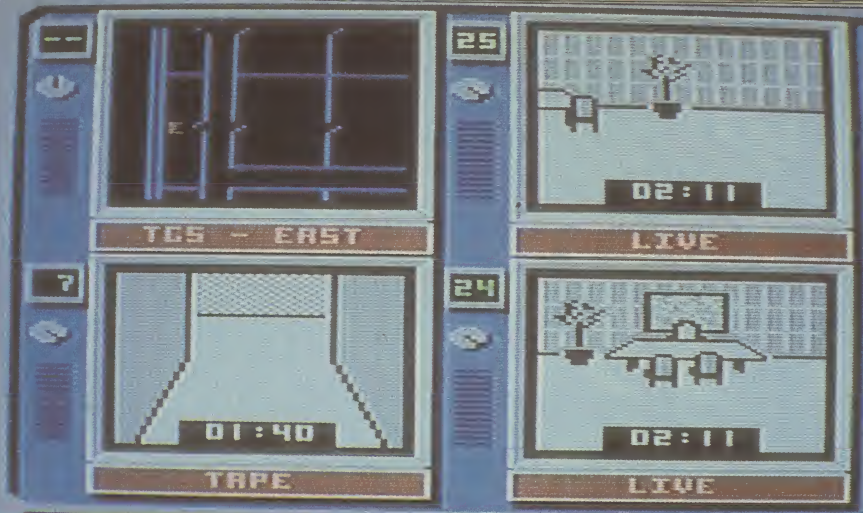
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▲ What's this? A Hacker's eye view through vid-coms!

REVIEWS

C+VG



# HACKER II

▽ MACHINE: CBM 64  
▽ SUPPLIER: ACTIVISION  
▽ PRICE: £9.95 Cass/£14.95 Disc  
▽ REVIEW: LEE

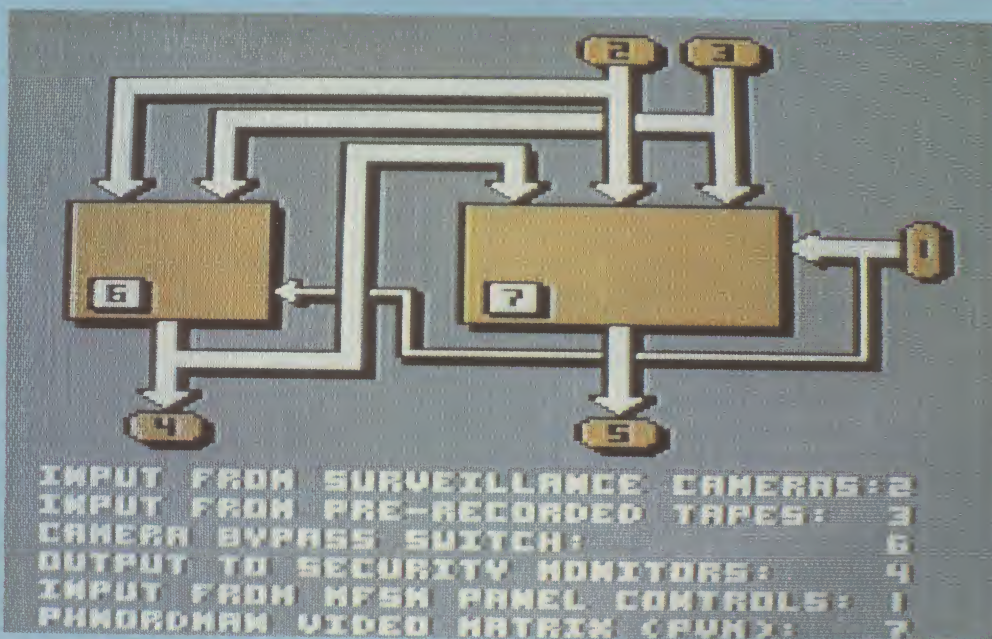
This may come as a surprise, but did you know that you are the world's greatest hacker? No, neither did I, but according to the latest game from Activision you are. The follow-up to one of the most successful games of last year has finally arrived, just in time for the Christmas rush.

*Hacker II* is written by the author of the prequel, Steve Cartwright, and takes a totally different angle to the original game.

This starts off in exactly the same way as the original, with the words 'LONDON PLEASE', and from now on, you're on your own. Once you have logged on, the CIA break into your computer, and interrupt you with a message. This informs you that the Russians have a notebook in their possession, known as The Doomsday Papers. Now this may seem trivial to you, but with it, they can bring the world to its knees.

What has this got to do with you? Well, because you are such a cunning hacker, the US Government is lending you their satellite so you can get into the Siberian complex with your computer. To help you slightly, they have managed to infiltrate this building with three Mobile Remote Units, which are little robots, that allow you to map the complex.

Now this sounds easy, but the building has a sophisticated security system, including



▲ System check via the Hacker network. guards, video cameras and monitors, plus another droid called The Annihilator.

Unlike its predecessor, there is only one screen, which is set out in the form of a video display unit, with four monitors and a control panel. With these you can monitor what happens on the security cameras inside the building, and using the complex video system, bypass one of them.

To do this, you select one monitor, and switch the video on. Next, get the time on the video, to synch with the real time on the TV screen, and then press the bypass button, and then you can stand in front of the camera without security spotting you.

The screen controls are accessed by a hand sprite, which is moved over the command, and when the fire button is pressed, the finger moves down, and depresses

the instruction.

There is only one small problem, and that is the instructions. These are in the form of an instruction booklet for the monitors, and so the language is fairly complicated, and so it does take quite some time to read through. It does contain all the information, it's just finding what you want that's the problem!

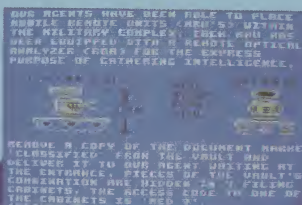
The graphics are spectacular. The animated effects on the video sequences have to be some of the most atmospheric on any computer game. It's almost worth buying the game just for the graphics.

When it first arrived, I spent ages just playing around with

the video recorder. Every detail has been included, even down to the noise bars on the screen during the preview and pause modes. The sound is just above average, although it is atmospheric, and suits the game well.

Being a fan of the original *Hacker*, I have been looking forward to Activision releasing this. Well it has lived up to my high hopes and I, for one, am not disappointed.

I suppose this game will form another cult of followers as the original did. Definitely one game for all fans of *Hacker*, and many other game players, will play into the wee, small hours of the morning.



▽ GRAPHICS  
▽ SOUND  
▽ VALUE  
▽ PLAYABILITY



10  
7  
9  
9



# KAT TRAP

PLANET  
OF THE CAT-MEN



Kat Trap is the winner of the "Crash Magazine" 'Genesis' competition. This game was selected out of 4000 entries and has been programmed by the top rated Design Design team, (need we say more).

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REVIEWS



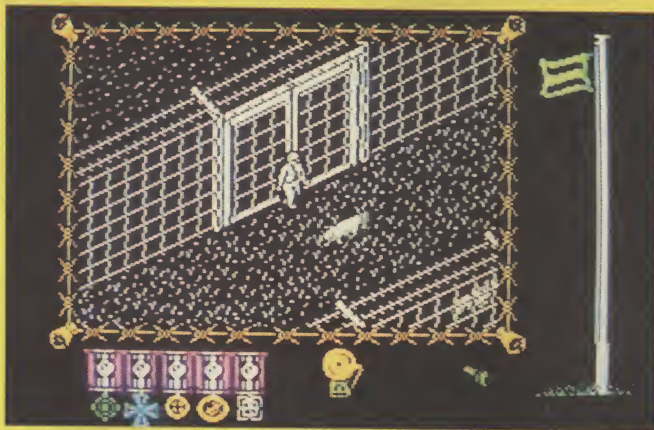
# THE GREAT ESCAPE

The Great Escape — a camp caper for tough guys. Hardship, degradation, cruelty. We've just got to get out of this place.

The year is 1942, the setting a Prisoner of War camp in the grounds of a castle in Germany. Colditz in everything but name. The aim is to escape. Suffice to say that the camp commandant and his goonish guards don't want to lose your company.

The camp is enclosed in a barbed wire fences. You can explore the grounds, exercise yard buildings and offices: searching for keys, tools and uniforms which may help you escape. Beneath the camp are old drains and secret tunnels. Can you find their entrances?

The furtive exploration of the camp is set against the strict regime of camp life — meal times, roll calls, exercise



▲ A spell in this camp is no holiday

periods. The camp is constantly under supervision. At night spotlights sweep the area. Fierce dogs patrol the perimeter fences.

The characters in the camp are the commandant — the nearest thing to God — the guards, other prisoners and you.

If you don't control your

character he will join in with the other prisoners in their mundane everyday tasks. It's a little like looking at an old black and white movie.

The majority of the screen is taken up with the 3D scrolling graphics of the camp. Remember *Movie*? We think they're similar in look and concept.

A flag pole indicates the escapee's morale. The higher the flag, the better he is. The colour of the flag changes depending on whether the POW is in a particular restricted area. If it's red, watch out. If the guards or commandant catch you, it's 24 hours of solitary confinement. Objects found are displayed at the bottom of the screen together with a medal score table, and alarm bell.

One of the easiest ways to move round the camp is to find a German uniform. If you wear this the guards will not challenge you. Only the commandant will see through the disguise.

Thanks to a secret map supplied by Ocean I've managed to track down a few vital items. But I'm still trapped. It could be that I'll only escape with outside help. Any offers?

- ▷ GRAPHICS
- ▷ SOUND
- ▷ VALUE
- ▷ PLAYABILITY



8  
7  
8  
9

# UCHI MATA

- ▶ MACHINES: CBM 64/SPECTRUM/AMSTRAD/MSX
- ▶ SUPPLIER: MARTECH
- ▶ PRICE: CBM 64 (£9.95/£12.95)/SPECTRUM (£8.95)/AMSTRAD (£9.95/£13.95)/MSX (£9.95)
- ▶ VERSION TESTED: CBM 64
- ▶ REVIEWER: PAUL

What can you say about a judo game with a name which sounds like a violent sneeze? It's frustratingly hard to get to grips with, that's what.

There was no way I could become a 10th Dan at *Uchi Mata*. I was more like a Desperate Dan as I wrestled manically with the joystick to master a Tomoe-Nage (sacrificial stomach throw, to you lot), followed by a rather neat De Ashi Barai (an advancing ankle sweep).

Brian Jacks, a 7th Dan and one of the world's foremost exponents of Judo, says in his introduction to the game that

the real thing requires "hard work, dedication and courage are essential if you are to master all the combat techniques." I'll second that — for the game as well.

You start off as a white belt and work up to 10th Dan. But that's not before you have to spend ages and ages in practice mode. Before daring to get down to the real combat.

The various throws are, of course, performed with joystick

movements. There are four main ones to learn. Even so, it was ages before I managed to throw my opponent.

Points are awarded for the degree of perfection with which a throw is performed. The top mark is ten for a Ippon, the perfect throw. If you manage this (I didn't), you get a new opponent.

Besides the two fights, the screen display indicates for grip and stamina, feet, arm and



hand positions, time and points.

To look at *Uchi Mata* is like many other martial arts games. However, it's the most difficult I've ever played. But it does appear to be very realistic. There's no huge leaps into the air or seemingly impossible kicks.

It's also one of the most tiring games I've played. My hands ached with frantic, and sometimes panic-stricken joystick movements.

If you want realism, try *Uchi Mata*. I got a little fed up with being the perpetual fall guy.

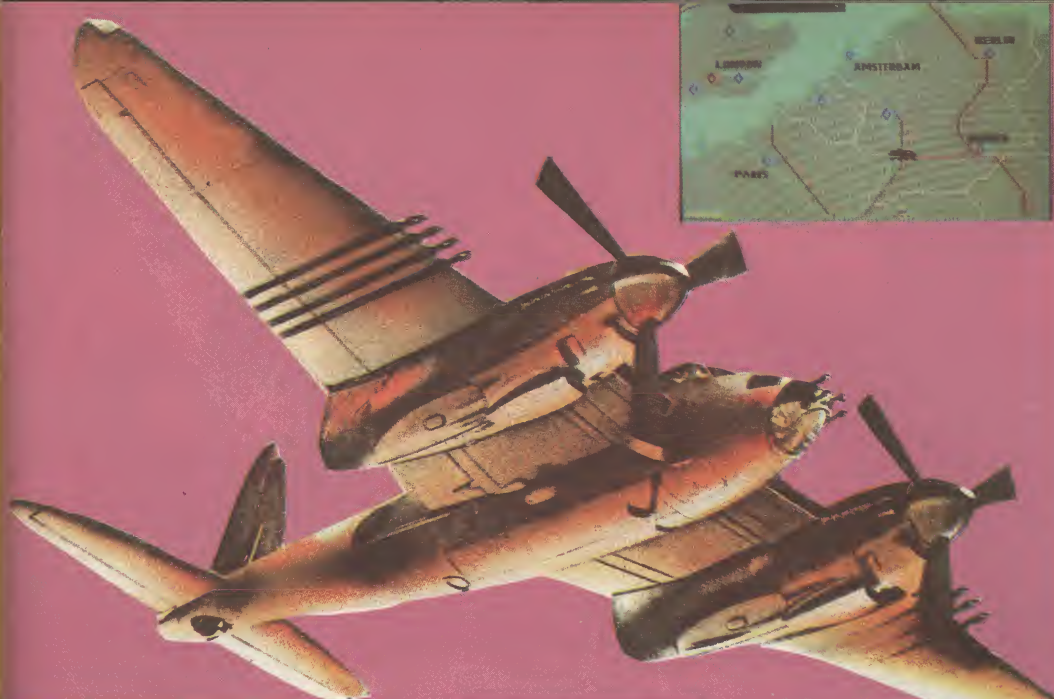
▼ Tenth Dan or Desperate Dan?



- ▶ GRAPHICS
- ▶ SOUND
- ▶ VALUE
- ▶ PLAYABILITY

8  
7  
8  
7





- MACHINES: C64
- SUPPLIER: U.S. GOLD/ACCOLADE
- PRICE: £14.99 (disk)
- REVIEWER: TIM

There I was, cruising along at 6,000 feet when who should come along but old Fritz. Lurking behind some storm cloud, he was. Gave him a couple of rockets up the old tail pipe. That saw him off!

Yes, it's good old World War Two again chaps! This time you're the pilot of one of the neatest RAF 'planes ever built. A twin-engined balsa wood Mosquito — the "wooden wonder". Fast and deadly this aircraft featured in many successful missions during the conflict with Nazi Germany.

*Ace of Aces* is a mixture of flight sim and arcade shoot 'em up. There's no messing about trying to take off and smashing into the runway here though. It's up and at 'em right from the start. But it's not just a heads up, shoot-down-the-attacking-enemy type of game. *Ace of Aces* tests your computer flying skills to the full.

You begin the game in the briefing room. An RAF type — complete with handlebar moustache and smouldering pipe — is asking you what sort of mission you want to undertake.

You can either select a "proper" mission, or attempt a practice session. When you start out, the practice mode is essential. This way you get to learn what to watch out for. You can practice dog-fights, bombing U-Boat bases, trains, or take on deadly V2 rockets.

Dog-fighting you've all seen

# A of ACES

before. It's a simple shoot down the enemy game. But you do have to make it back to base. And guess what the enemy fighter always seems to knock out first when he riddles your aircraft with bullets? That's right! The compass! So the idea is to shoot first and ask questions later.

Bombing is a bit different. First get your Mosquito flying at the right speed, and then switch to the bomb screen which gives you a view through the bomb bay doors. Here you have to line up the bomb-aimers cross-hair sights and hit moving targets — like trains and U-Boats. No easy task.

Once you've practiced it's time go for *Ace of Aces* status. This means selecting a mixture of missions from the briefing screen.

Once you've chosen what you want to shoot/blow-up, the nice RAF chap gives you details of the mission — what armament you need, what the weather is going to be like over your targets, how many enemy fighters you're likely to encounter and so on.

A map illustrates your targets on a stylised map of Europe.

Then — scramble! A nice opening sequence which shows small black and white "photo's" illustrating RAF wartime take-off as if you were looking through someone's old scrapbook.

Then you must load up your fighter with bombs, bullets rockets and enough fuel to complete your chosen mission. You see your bomb bay filling up with deadly armaments, accompanied by nice metallic type sound effects.

Then it's straight into the action. You have to fly the aircraft and monitor the condition of your engines by switching to the engineer's screen. Here you control the speed of both your engines and "trim" of your plane. Over-rev the engines and they could

# REVIEWS

# C+VG

# 5



catch fire as quickly as if they had been hit by enemy bullets. Fortunately you've got a fire extinguisher to put out the blaze — but just your try flying on one engine!

Use your navigator's map to fly to your targets, bomb them, fight off enemy planes, and then make it back to base in one piece. If you can...

There's always something happening in *Ace of Aces*. The action comes thick and fast. The graphics are slick and the sound terrific. The engines give off an authentic drone as you fly through the clouds. And yes, you do get into bad weather — lightning, air pockets and all that stuff.

The disk packaging is excellent — with comprehensive and easy to follow instructions. Each screen is illustrated in detail to give you an at a glance guide.

You'll need to have a hand free for keyboard/joystick combinations at times, which can be infuriating — especially when you want to put out a fire in the engine when you're on a bombing run or being attacked by fighters. But this comes with practice.

*Ace of Aces* is another extremely well presented package from Accolade — with enough frills and action to keep even the most critical computer pilot busy for some time to come.

- GRAPHICS
- SOUND
- VALUE
- PLAYABILITY



10  
8  
8  
8





# EAT WORM

## *blows a sparky*

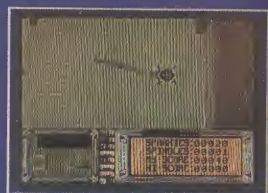
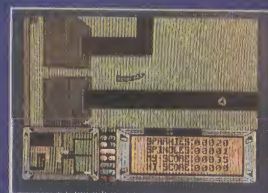
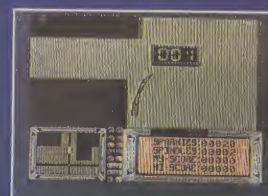
Now for something completely different. You are an insidious little WORMIE being chased through a micro-electronic labyrinth (you guessed it - a Sinclair Spectrum!) by CREEPERS in SPUTNIKS and CRAWLERS on foot (feets?) Defend yourself by shooting BURPER SPARKIES at the CRAWLERS, and BLASTER SPARKIES to take-out the SPUTNIKS. You'll see the computer board in a smooth-rolling 3D viewed from above (yawn, yawn, just another bit of mega-programming), as you crawl around in search of a DISK DRIVE on which to CLONE yourself. First you'll need to find fifty SPINDLES to eat, which will replenish your supply of SPARKIES to shoot at the BUGS. How long can you crawl down a DATA BUS? Find out how refreshing a DE BUGGER feels when you're stuck in a Spectrum and covered in CRAWLIES. This game is like WELL CRUCIAL MAN.

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# DURELL

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## Bullets

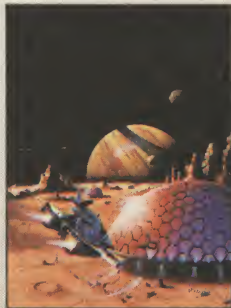
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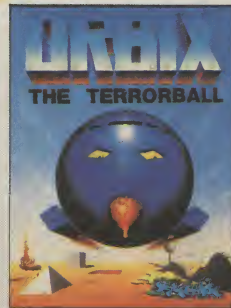
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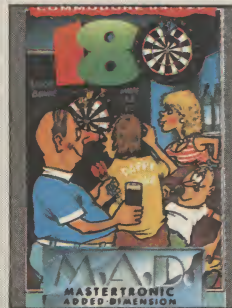
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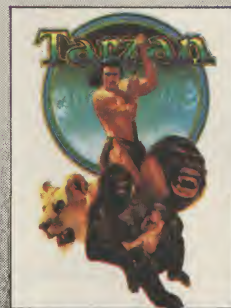
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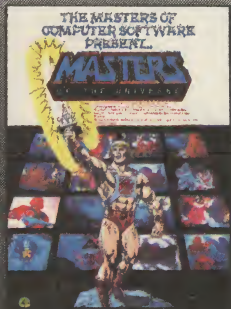
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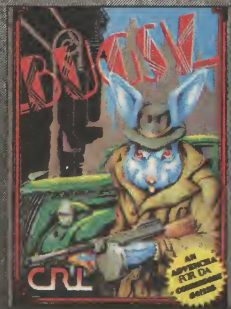
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REVIEWS

# THE LEGEND OF SINBAD

► MACHINE: CBM 64  
 ► SUPPLIER: SUPERIOR SOFTWARE  
 ► PRICE: £8.95  
 ► VERSION TESTED: CBM 64  
 ► REVIEWER: CHRIS

Remember Sinbad, star of book, stage and screen? Of course you do. Well now the monster-slaying hero is taking on the wonderful world of computers.

In his latest adventure, Sinbad is kidnapped and thrown in the dungeon of Sultan Salabim's fortress. All his treasures are stolen and hidden around the castle.

Sinbad, as you can imagine, is a little confused and angry. After all, who likes being tied up and thrown in a dungeon?

Anyway, Sinbad has broken free of his bonds and is now searching for away out of the dungeon. To escape he must find two keys and open the doors at the end of the maze. This is not an easy task. I lost many a man on this stage, so don't expect to do it first time. The dungeon is also the home of some nasty creatures which must be avoided at all costs, as they will deck you without a second thought.

When you get out of the first level, you have to fight the Sultan's guards. They are a blood thirsty lot who are only too keen to cut you into small pieces.

The leader of the guards is stronger than the rest. It takes four hits to kill him, while others only need one. Sinbad can also take four hits. But help is on hand in the form of magic lamps, which give bonus points and restore his strength.

Once you have dealt with the guards, you must take your camels across the desert,

defending them from nasty desert creatures. You must get five camels through to continue to the next level.

Now then, there are really two levels in this one. First you fight with the Sultan's bodyguards who are aided by giant birds, called Roccs. Roccs are tough and take three shots

to kill, whereas Guards are a cinch.

The Sultan, worried that one man has defeated his entire army, uses all his magic to transform himself into a fire-breathing dragon. To destroy this, one must shoot it 15 times!!

Should you do this, a

message will appear saying that could win you a competition prize. How nice. . .

The graphics on the game are a quite good, but could have been a bit bigger. The sound, though, was very good and I really liked the opening tune, *well* Arabian.

Not a bad game.

Oh just one more thing. From level two onwards, you are given a password when you snuff it, which enables you to start at the screen you died, rather than having to play it all the way through again.

But, you don't get the finishing message if you use passwords, so be warned.

► GRAPHICS  
 ► SOUND  
 ► VALUE  
 ► PLAYABILITY

5  
6  
8  
8

# POKER

► MACHINE: BBC  
 ► SUPPLIER: DUCKWORTH  
 ► PRICE: £5.95  
 ► REVIEWER: NICKY

Through the curling smoke, you eye evil Black Jake with suspicion. Do those tobacco stained fingers conceal a winning flush? Billy the Kid leans back in his chair and fingers his gun suggestively. Doc Holliday strokes his chin and regards you through hooded, hostile eyes. You stare at your hand, seeing the cards through a panic-stricken mist. Should bluff it out and raise them? Stick? Fold? You've got \$200 riding on this. . .

Moll the barmaid appears at your shoulder and you turn to her frantically for advice. You are an innocent in a den of lions, and you know it. 'Stick,'

she whispers in your ear. Matt Dillon swears under his breath and throws in his hand. Joshua Smith grins and raises another \$20. You sweat. The Mayor wipes his brow and sticks. So does Black Jake.

'Stick,' breathes Moll in your ear. You do so. Smith follows suit. Black Jake smiles unpleasantly. 'I'll see you,' he grates. The Mayor groans and throws in his hand. Smith shows his cards — a pair of queens. Black Jake turns up a pair of aces and a pair of fives. You show your hand — three fours. You win! With shaking fingers you gather up the cards and deal another round. . .

This is the flavour of this excellent introduction to *Poker*, written by the superbly named Tom Pinone. It starts by offering basic instructions, which you

can recall at any time, then dumps you in the middle of a smoky saloon among six seasoned players with \$1,000 to lose.

You are not entirely alone, however — the computer can sort your hand and make your discards for you, and of course there is always Moll.

The text is blocky and unpleasant to read, but it's also amusing and racy, so what the heck. You can slow down or speed up the action, which continues regardless of whether or not you have folded.

Fancy yourself as a latterday Mavrick? Now's your chance, pardner.

► GRAPHICS  
 ► SOUND  
 ► VALUE  
 ► PLAYABILITY

7  
8  
8  
7



# ALLEYKAT

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from First Division giants and opted to stay with Rovers. This promising centre-back has signed a new contract with the team manager Derek Thorpe announced today.

ALBERT DEBUT

## FOOTBALLER OF THE YEAR

SALE join  
overs  
for  
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United looked the more menacing side in the

Europe to new sp about his City.

Cooper for 12 months injury, broke week to make to a French medical treat expert Pierre has treated other pean Stars.

He is likely as City are p transfer him from the leaders, however, will be reluctant to with him.

English International striker KENNY MOR could be out of action for the rest of the season because of a leg injury.

The injury also threatens his chances of making it into the National Squad for the world cup later in the year.

Morgan, aged 29, has missed a large part of this season because of several other injuries. He pulled a leg muscle yesterday in an England game, after scoring a goal against Rangers.

## Footballer of the Year

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Available November



# C+VG

# REVIEWS



# FIRELORD

- ▷ MACHINES: SPECTRUM/AMSTRAD/C64
- ▷ SUPPLIER: HEWSON
- ▷ PRICE: SPEC/AMS/C64 £8.95
- ▷ VERSION TESTED: SPECTRUM
- ▷ REVIEWER: JIM

C+VG Golden Joystick Winner Steve Crow has come up with a real scorcher in the shape of *Firelord*! It's an arcade adventure in the best tradition of arcade adventures — plenty of action and puzzles plus a

couple of new twists.

This is Steve's first game since the award winning *Starquake* — and you'll recognise some similarities between the two games when it comes to the style of graphic presentation. But *Firelord* isn't *Starquake* set in the Middle Ages. Far from it.

If you read our preview last issue you'll know the background to the game. But for those of you who missed it the basic idea of *Firelord* is, well basic.

You play the part of Sir Galaheart, a noble knight out to end the rule of the Evil Queen who has enslaved the population of the land of Torot using the sacred Firestone which she has stolen from an unsuspecting and very friendly dragon.

Galaheart has to become the Firelord and defeat the Evil Queen. Not an easy task...

You begin the game — as a lowly peasant — in the village, battling flame ghosts who take the form of poor villagers. Our hero can zap these creatures — but only when he's collected an enchanted crystal.

All the real villagers are hiding in their houses. They can be persuaded to help you by giving you information, and you can barter with them for useful items.

When you begin the game you won't have anything to barter with. This means you're going to have to steal something!

Now normally a gallant knight like Sir Galaheart wouldn't dream of doing such a thing.

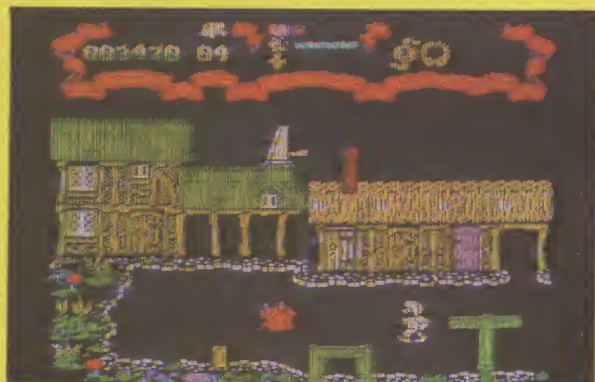
But times are hard and there's a quest at stake here!

So you're going to have to do a bit of breaking and entering. You'll always find someone at home — but you can still walk out with a useful object if you're quick at manipulating the various icons on the bartering screen.

Succeed and you'll be able to trade. Fail and you'll have to stand trial! More about that later. First let's take a closer look at trading — and cheating!

Once inside the house, shop or other inhabitable area, the screen will change. In the top right corner of the screen the character with whom you are trading is depicted. Below that is a cheat command. More of that later. Finally, on that side is the exit option.

Down the middle of the



- ▷ MACHINE: SPECTRUM
- ▷ SUPPLIER: DIGITAL INTEGRATION
- ▷ PRICE: £9.95
- ▷ REVIEWER: TIM

# TT RACER

Whooooo! Move over Kenny, Barry, Kevin and even you Ron! Here I come on my *TT Racer*! Digital do it again with an amazingly accurate simulation of Grand Prix motorbike racing.

Digital do for bikes what they've already done for jet fighters and super-helicopters, and put YOU in the hot seat.

*TT Racer* isn't your normal sit-in-front-of-the-computer and-dodge race game. This is much more like the real thing. In fact it's a bit of an insult to call it a game really. But don't think it's terribly serious either. *TT Racer* is an entertaining and addictive bit of software.

Once you've got past the 'orrible Lenslok protection, you'll see a menu screen which looks as though it would be at home on the flight deck of Concorde. There're so many different options flashing away at you!

Still, what it all boils down to is that you can choose from four different sorts of bike, 12 different international race

tracks, how long you want your race to be, or if you just want to practice and at what level you want to race at.

You can even save lap record tables or bike performance characteristics and the menu selection to enable you to resume a racing session at any time. More about that later.

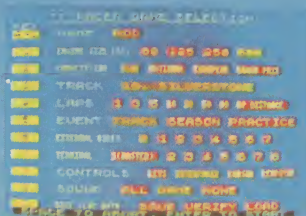
At first you'll be tempted — and rightly — to get stuck in and race. This is a great way to learn the ropes and you'll soon discover that the controls are VERY sensitive. Your first outings will more often than not end up in the grass.

It's best to begin by riding

one of the smaller bikes as there's so much instrumentation to worry about, and you can concentrate on simply staying on the track.

You can select an 80cc, 125cc, 250cc or 500cc machine. Each has different instruments and the bigger bikes even have wing mirrors so you can check what's coming up to overtake.

In practice mode you can tweak your machine so it is perfect for the particular track you've chosen to race on. You can adjust gear-ratios, select the right sort of tyres, adjust the steering and even add automatic gears if you want.





# LORD

screen you can find the various services offered by the character.

A set of scales signifies that you may be able to trade with them.

A signpost will tell you that you can find out your location.

Using the cross-shaped cursor, you select which service you require, and how you intend to pay for it.

Now, back to the cheating part. Should you decide that it's worth the risk, you can choose to try and rip off the occupant of the building. If you get away with it, then you will escape with the object you desire, and the one which you promised to part with! However, if you are caught, you will find yourself at the trial.

If you're familiar with the bonus game in *Uridium* you'll

get the idea of the trial screen pretty quickly. An arrow flashes back and forwards between two words — Innocent and Death.

You get three chances to ensure you don't lose a life. If you get it wrong and the arrow points to Death one life goes — every time. So if you get nabbed early on in the game it could be quite short!

Your score can be found at the top left hand side of the screen, lives left are shown in the right. In the centre are bars which show the condition of your energy, weapon and bartering powers. Items you've collected are also shown at the top of the screen.

You'll also find useful things dotted around the landscape — things like the crystals and bits of food which help keep your energy up. Making a map is essential, and always remember where you've left a supply of food.

*Firelord* is an excellent game. Graphics are colourful and sound effects original — which is saying something on the Spectrum. I particularly liked the metallic tinkling sound which happens when Galaheart dissolves after running out of energy or when he is wiped out by a baddie!

▷ GRAPHICS	9
▷ SOUND	8
▷ VALUE	9
▷ PLAYABILITY	9

Then using the useful save option from the menu, you can store all this away track by track so you've got the best machine for all the races. Again just like the real thing...

During a race you can make a pitstop to change tyres and refuel — only really necessary during Grand Prix events.

At the top of the main race screen you'll see a "pitboard" which transmits info about the lap times you are putting in, plus your position in the race and how many bikes are in front and behind you. There are 15 in each race.

On the bigger bikes you get a tyre indicator and a fuel gauge, plus all the normal instruments. You are looking out over the

handlebars and, as well as your instruments and the track, you can see your clutch lever and brake lever which are animated.

When racing, cornering and slick gear changes are things to get right if you are going to be a real champ.

Another pretty neat feature of this program is the networking option which allows you to link up to eight Spectrums together and race against your friends! The computers monitor the action and compile a stat sheet at the end of each event giving you lap records and race positions.

Only a couple of moans. I wish Digital wouldn't persist in putting Lensloks on their games. It's a real bind to have to cope with it EVERY time you load the game. And maybe some of the lesser machines could have been made a bit easier to control in order to make the "game learning curve" quicker for beginners, and perhaps give gamers the option of playing an "ordinary" arcade style race.

▷ GRAPHICS	9
▷ SOUND	8
▷ VALUE	9
▷ PLAYABILITY	9



- ▷ MACHINE: SPECTRUM
- ▷ SUPPLIER: SOFTWARE PROJECTS
- ▷ PRICE: £8.95
- ▷ REVIEWER: CHRIS

*Dragon's Lair* was the first laser disc arcade coin-op. It caused quite a stir when it first appeared thanks to the cartoon style animation of the screens, and the original gameplay.

It wasn't easy to play and people soon got bored trying to get to grips with the thing even though it DID look extremely pretty.

It would take a brave programmer to try and attempt a conversion of this particular coin-op, despite the current trend towards turning arcade games into computer hits.

Software Projects were the brave people to attempt it — and their programming team included none other than Andy Walker from the now defunct *Tasket* software company.

The computer version features many of the "challenges" from the coin-op original. There's the falling discs, the skull hall, the burning ropes, the weapons room, the Giddy Goons, the tentacle room, the chequerboard and, of course, the dragon.

It also features the incredibly irritating "death sequence" where Dirk, the hero, collapses into a pile of bones and reforms EVERY time you lose a life. This wastes time and is boring after the billionth time.

And you'll be losing lives 19 to the dozen when you begin playing — just like the coin-op! I'd of thought it would've been better to make the game easier at the start just to get people into the swing of things. But oh, no, you have to struggle to stay on the first falling disc as a stupid genie tries to blow you off. And more often than not he succeeds.

I doubt if many people will want to play through to the end of the game where Dirk has to rescue the maiden from the fire-breathing Dragon.

Each different section, which has to be loaded from tape each time you want to play, faces the player with a different combination of joystick/keyboard controlled moves which have to be learnt, adding to the general confusion.

*Dragon's Lair* proves that some arcade games just aren't worth converting — or if you really want to have a crack at it, not to stick slavishly to the original concept which — as in this case — wasn't that great anyway.

The 64 version of this game has the benefit of prettier graphics and better sound. The Spectrum version is simply too difficult to get into and not very attractive.

A brave attempt which doesn't come off. Sorry Software Projects...

## REVIEWS

C+VG



## DRAGON'S LAIR

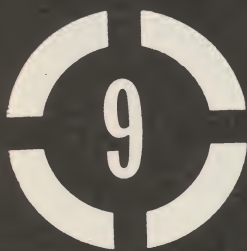
▷ GRAPHICS	6
▷ SOUND	5
▷ VALUE	3
▷ PLAYABILITY	3





C+VG

## REVIEWS



## THE TRAP DOOR

► MACHINE: AMSTRAD/SPECTRUM  
 ► SUPPLIER: PIRANHA  
 ► PRICE: £7.95  
 ► VERSION TESTED: AMSTRAD  
 ► REVIEWER: PAUL

It's an open and shut case for *The Trap Door*. It's great, wonderful fun etc, etc.

If you haven't come into contact with *The Trap Door* until now, where have you been? Down a hole?

The game is based on the new animated TV show which should still be on your screens. Berk, Drutt and Boni will be very familiar to you by now.

Berk is a big blue blob who lives in the depths of a gloomy castle. His role is to serve the unseen "thing up stairs", and slave away at completing various tasks set.

Below the Trap Door lurk all sorts of weird and not so wonderful things which are useful in helping Berk carry out his orders. In all there are five tasks to complete. They must be

finished or the Thing gets really angry. His fury is measured on the Anger-Meter at the bottom of the screen.

Berk's tasks are many and varied — as are the things that appear from under the Trap Door. Like the Spectrum version, this is a fun game. Those of you without a sense of humour should steer clear of Berk and his mates. But the rest of us will really enjoy it!

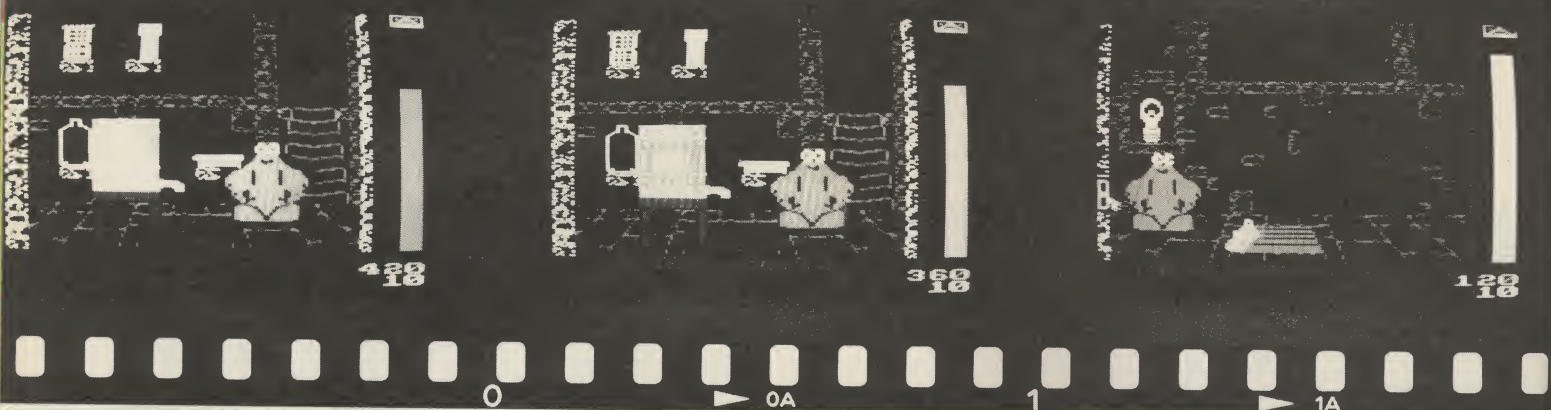
The graphics are wonderfully big and colourful and hugely entertaining. *Trap Door* is fun with a capital F. Don't miss out.

► GRAPHICS	9
► SOUND	8
► VALUE	8
► PLAYABILITY	9



AGFA 200 RS

AGFA 200 RS



► MACHINES: BBC/C64  
 ► SUPPLIER: US GOLD  
 ► PRICE: £9.99 (tape) £14.95 (disk)  
 ► VERSIONS REVIEWED: BBC/C64  
 ► REVIEWER: NICKY

Under the auspices of US Gold, *Crystal Castles* has finally emerged into the light of day on the Beeb and Commodore 64 micros. And about time, too. I haven't played such a satisfying game of grab-the-loot-and-run for a long time.

*Crystal Castles* has been described as 3D *Pacman*, and that just about sums it up. You play a character, apparently called Bentley, whose main aim in life is to get rich — fast. And since Bentley lives in a world of weird and wonderful castles whose corridors are strewn with gems, he has every chance of doing so.

All he has to do is scamper round the castle's walkways, leap on to moving platforms, run in and out of doorways and so on to gather all the available goodies. But, inevitably, there's a snag, and that snag takes various forms. Hostile bouncing blue balls, for instance, or mobile man-eating trees, not to mention the dreaded worms. And if Bentley takes too long clearing a screen, a savage bush — I think it's a bush — appears on the screen to add to his problems.

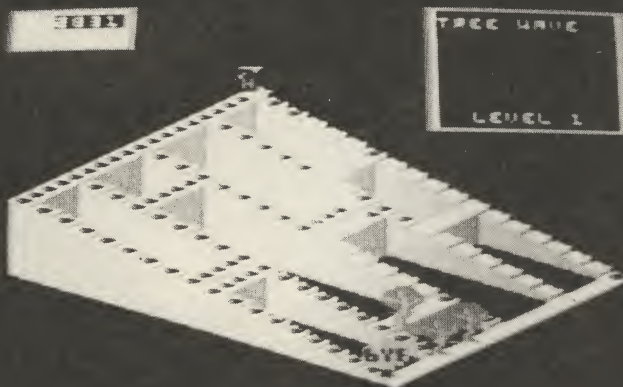
Considering the sheer speed of this game the graphics aren't bad at all, and the sound, for

once, complements the action. It's simple, slick, and very good fun.

The 64 version of *Castles* —

previewed by our very own Tony T. in *Hot Gossip* last issue — has a great tune and is very fast.

## CRYSTAL CASTLES



Each screen has a title — but on all the screens you have to collect the gems scattered around the pathways of the various *Crystal Castles*. Like the BBC game, the nasties take the shape of blue balls, trees, swarms of bees and green worm thingies.

There's another nice touch in this version are the secret warps which transport you in between levels. When you reach certain screens a message appears telling you where the warps are.

For example, when you reach level seven you get a message which reads: "Jump at left back corner of first screen".

If you do this you get 140,000 bonus points and get transported to level three.

The graphics aren't bad — just a bit fiddly for my tastes, just like the Atari original in fact.

U.S. Gold say they are releasing this game as a "limited edition". We're not quite sure quite what this means. It couldn't be a marketing ploy, could it?

Anyway, if you were a fan of the coin-op then this game is for you. *Crystal Castles* is a faithful copy of the arcade original. Completely playable and totally addictive.

► GRAPHICS	BBC	64
► SOUND	8	8
► VALUE	8	9
► PLAYABILITY	7	8
	9	8





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## WAR HAWK

► **MACHINE:** C64/128  
► **SUPPLIER:** FIREBIRD  
► **PRICE:** £1.99  
► **REVIEWER:** TIM

Sometimes I wish Andrew Braybrook hadn't written *Uridium*. Then we'd have been spared all the shoot 'em up clones that his classic game has inspired.

I guessed it wouldn't be long until a budget version of Mr B's creation came along. And here it is in the shape of *War Hawk*, complete with soundtrack by none other than Rob Hubbard.

Instead of a sideways scrolling game we've got a horizontally scrolling one — but apart from that, and the lack of frills, this is a pretty basic blast-everything-you-see *Uridium* clone.

The backgrounds — not so detailed as *Uridium* — are nice and colourful. The alien



attackers are fast and numerous. You can shoot things in the air and on the ground — but there's none of this fancy flipping, only up-down-left-right dodging manoeuvres are permitted.

You don't get lives — only energy levels which appear at the bottom of the screen as little arrow shapes. Energy is lost by colliding with the alien attackers.

If you successfully complete a level, things get REALLY hectic at the end of each wave with lots of fast moving attackers coming at you.

There's no doubt that *War Hawk* is good value for your money — but there's only one *Uridium*. Once you've got that do you really want more of the same, whatever the price?

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

7  
7  
7  
7

## THRUST

► **MACHINE:** SPECTRUM  
► **SUPPLIER:** FIREBIRD  
► **PRICE:** £1.99  
► **REVIEWER:** TIM

This may sound sacrilegious but I've never really understood what all the fuss over *Thrust* is all about. There's no doubt that this throwback to the days of vector graphics and *Asteroids/Scramble/Lunar Lander* type games is good

value for money.

Maybe now the Spectrum version is out we can take a considered look at the product which has done so well on the 64 and Beeb.

First up you can only play this version using the keyboard — and like all keyboard-only games you need to be an octopus to keep everything under control.

And maybe my reactions are going and I shouldn't even touch this sort of game, but I found the *Thrust* ship as manoeuvrable as an elephant on ice skates.

The idea is simple enough. You have to fly your craft down caverns, blasting at gun emplacements, in order to pick up a fuel pod and zap back into the stars carrying your cargo — and a bunch of bonus points behind you.

The caverns get progressively more difficult as you go through the game — and if you get really good you have to cope with reverse gravity.

Early excursions will prove frustratingly fruitless until you get to grips with the controls. And maybe by then you'll be so fed up with the sight of your craft smashing into the scenery you won't care too much if you manage to get a fuel pod or not.

*Thrust* is a game for keyboard experts and people willing to spend a lot of time getting nowhere fast. I'm not one of them, I'm afraid.

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

6  
5  
7  
6

## HAPPIEST DAYS OF YOUR LIFE

► **MACHINE:** SPECTRUM  
► **SUPPLIER:** FIREBIRD  
► **PRICE:** £1.99  
► **REVIEWER:** TIM

The best thing that can be said about this pretty average arcade adventure is that it's big. Lots of locations, lots of things to collect and shuffle about in the manner of every arcade adventure ever written.

It's set in a school which looks like a private one to me. I guess loads of you out there have been to an expensive establishment, like this — with quadrangles, studies and big musty libraries full of Latin texts. This is definitely not Grange Hill.

Your task is to find the headmaster's stolen wallet. Hang on, maybe it IS Grange Hill...

It's all predictable stuff, served up lukewarm like a dodgy school dinner.

The graphics aren't bad — but uninspiring. The puzzles are uninspiring too. All in all a game that doesn't make you WANT to play it. It lacks any sort of atmosphere and you end up not caring very much if you find the wallet or not.

Ironically, if Firebird's current batch of budget games — which include gems like *Bomb scare* and *Olli and Lisa* — weren't so good the inadequacies of this little offering wouldn't show up so much.

Playing this game won't make you very happy — much like having to go to school really...

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

6  
4  
5  
4

## HOODOO VOODOO

► **MACHINE:** CBM64  
► **SUPPLIER:** BUG-BYTE  
► **PRICE:** £2.99  
► **REVIEWER:** CHRIS

*Hoodoo Voodoo* looks like it's been converted from a ZX80, and a perfect job they've done too.

The Plot, if you can call it that, is very weak, proposing that you break a strange curse and also destroy some alien, for which you apparently receive a "big bonus".

The game is set on another world, which seems to be infested with exploding spiders and flying baked bean cans.

By collecting seven daggers of power you can open the Portal that leads to the next level.

The game boasts that it has amazing scrolling, and I must admit that although the speed is comparable to a tortoise with no legs, it is smooth.

To sum up the game in simple terms, terrible graphics, naff sound (The fist sound effect you hear must be at least 10,000 years old) and gameplay which is none existent.

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

4  
6  
0  
0

## CAMELOT WARRIORS

► **MACHINE:** AMSTRAD/SPECTRUM  
► **SUPPLIER:** ARIOLASOFT  
► **PRICE:** £9.95 AMSTRAD CASSETTE/£14.95 DISC/£8.95 (SPECTRUM CASSETTE)  
► **VERSION TESTED:** AMSTRAD  
► **REVIEWER:** PAUL

This is most severe case of back to the future as I've ever come across. All I did was take a quick kip in the 20th Century and I wake up in the time of King Arthur with a desperate urge to get back to the present.

Armed with my trusty sword Excamembert, I set about exploring Arthur's world.

The idea is to find four elements from the 20th Century. These are the fire which does not burn, the mirror of wisdom, the elixir of life and the voice from the other world.

There are four levels to search — the forest, lake, caves and finally Camelot Castle.

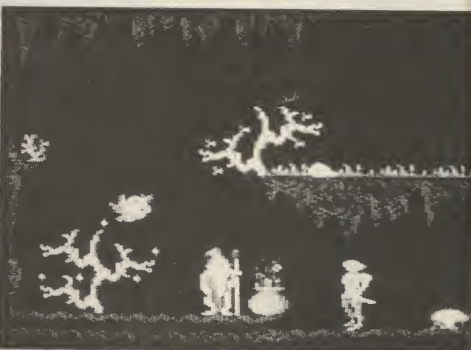
REVIEWS

C+VG



## SHORTS

In many ways *Camelot Warriors* reminded me of *Sorcery*. Graphically it has the same sort of feel and look. And



that's no bad compliment.

*Camelot Warriors* is one of Ariolasoft's best games for ages.

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

8  
7  
7  
8

## STAR FORCE SEVEN

► **MACHINE:** BBC  
► **SUPPLIER:** BUG-BYTE  
► **PRICE:** £2.99  
► **REVIEWER:** NICKY

*Star Force Seven* is a space armada which has one year to inflict enough damage on the Zurg Hegemony (the villains) to force it to give up its attack on the Terran Empire (the goodies).

It would probably take you a year to play it. That's if you survive the pages and pages of on-screen instructions.

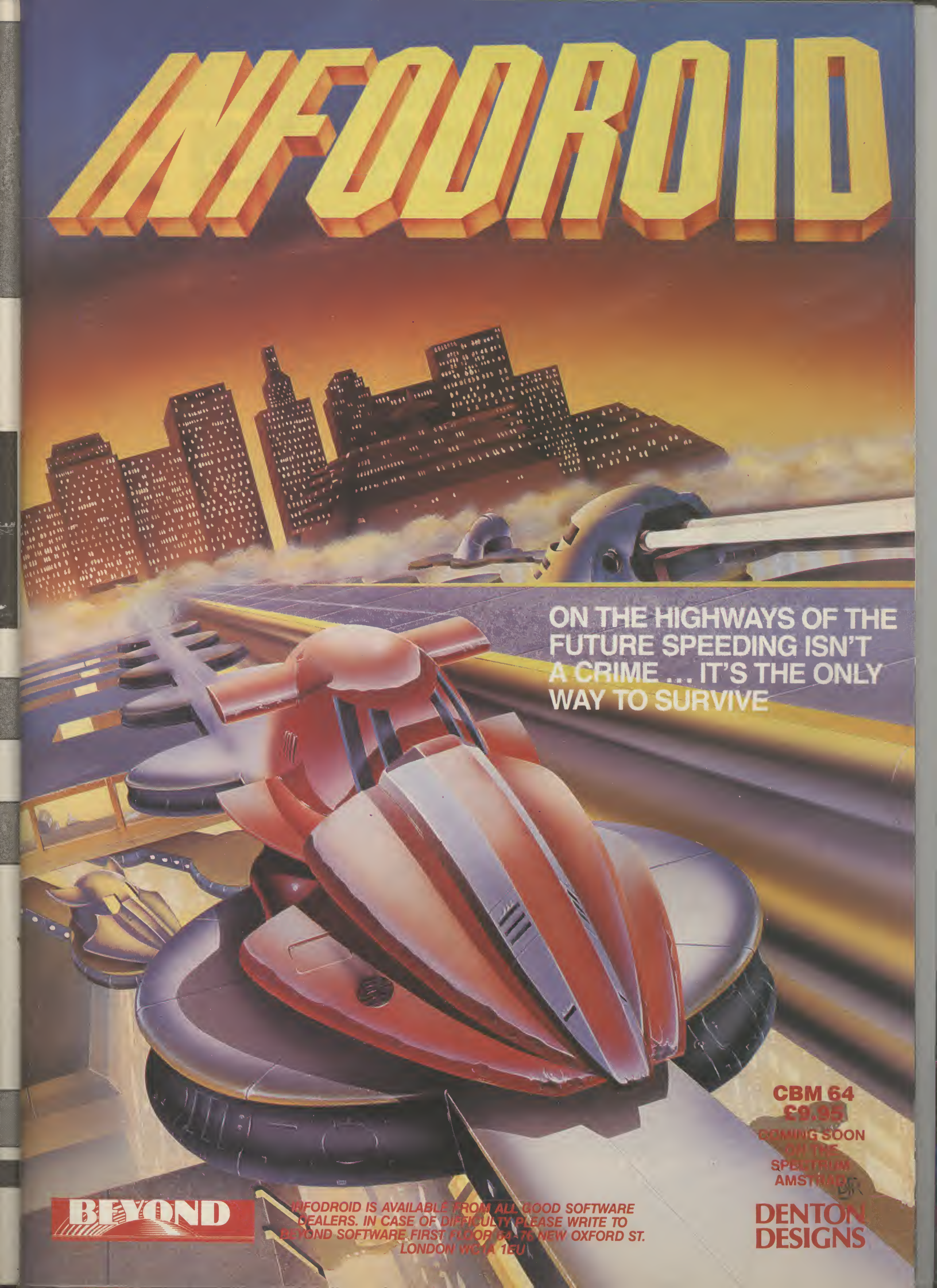
There's a bit of graphical action when you engage the enemy forces, but nothing to get excited about. Good for armchair tacticians, but *Star Trek* it ain't!

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

6  
6  
8  
7



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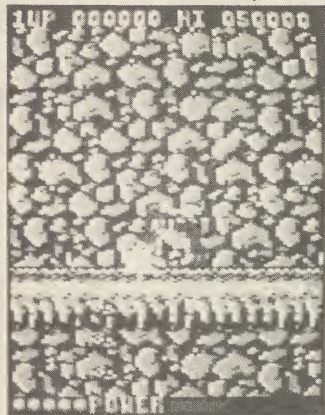
  
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▷ MACHINES: AMSTRAD/  
SPECTRUM/C64  
▷ SUPPLIER: IMAGINE  
▷ PRICE: SPEC-£7.99  
AMS/C64-£8.95  
▷ VERSION TESTED: SPECTRUM  
▷ REVIEWER: TIM

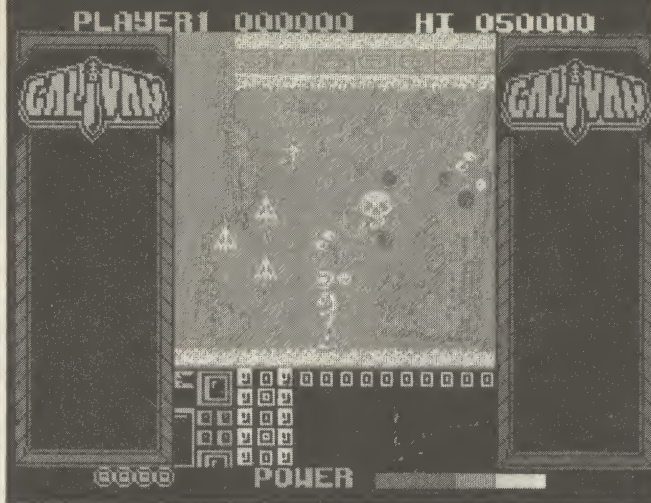
Will you please welcome the latest arcade invader *Galvan*! Based on the Nitchibutus (*Bless you! Ed*) coin-op of the same name, this home computer version joins the growing ranks of arcade machine titles.

Is it any good? Sadly, it isn't. The jerky scrolling — bad news for ANY games these days let



alone an arcade conversion — really lets it down. Hopefully this will be cured on other versions of the game — but it makes the Spectrum game not very nice to play.

Shame, as the basic idea isn't bad. You're the last surviving member of the Cosmo Police on a mission to end the vile regime of Cynep by entering the Techno Caverns, wiping out the defence systems — they include horrible multi-headed



▲ A shaky arcade conversion. The screen on the left is from the Amstrad version

# GALVAN

demons.

Your super-cop starts the game armed only with his fists. Fortunately he can find power pyramids dropped by deceased Cosmo Policemen which contain useful weapons.

These include Arc Blasters, Laser Guns and Blue Bolt Neutralisers.

As your energy level decreases — shown as a bar graph at the bottom of the screen — the weapons are replaced with ones of lesser power. For example you could have an Arc Blaster but after fighting off a couple of andorid

defenders it could rematerialise as a dodgy laster pistol.

The Techno Caverns include factories, underwater sections, caves and things that look a bit like hydroponic gardens.

You get bonus points for zapping your enemies and completing a level by destroying a demon — the best bit of this game.

When it comes down to it, *Galvan* is still just a ladders and ramps game with added shooting. It IS big — so if you're one of those people who measures a game by the number of screens, it could be

one for your.

My feeling is that *Galvan* is a very average game, with average graphics, average sound and pretty average game play. An example of the well know Jackson T. Kalliber saying: "Not every arcade game deserves converting."

If you've played the original, take a long hard look at the computer version BEFORE you decide to buy.

▷ GRAPHICS	6
▷ SOUND	5
▷ VALUE	5
▷ PLAYABILITY	6

# BOMBSCARE

▷ MACHINE: SPECTRUM  
▷ SUPPLIER: FIREBIRD  
▷ PRICE: £1.99  
▷ REVIEWER: TIM

Budget games just seem to get better and better. *Bomb scare* is one of the best I've seen for a long time. It's a race against time on the planet Neptune where an enemy has planted a big bomb in the space station. Only Arnold, the cute bomb disposal droid, can stop the base being destroyed.

You're in control of Arnold and must guide him through the many detailed 3D rooms in search of the correct tools to help defuse the bomb. Each room is inhabited by energy draining creatures left behind



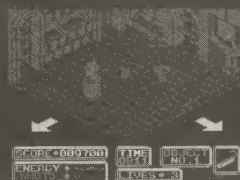
▲ Excellent graphics for £1.99!

by the enemy. Arnold can avoid or zap them — but his supply of ammo is limited.

Objects he discovers can come in useful. He can find things that give him extra lives, transport him from place to place, act as SMART bombs — blasting all the creatures in a room — or protect him from harm.

Things that look like shields are protection devices, bomb shaped objects blast the creatures, an odd pyramid thingy acts as a transport back to the "bomb" room, while a square shaped doodah with a wiggly line across it will transport Arnold to the exit when activated. Many other objects can be found, but I've yet to work out their functions.

Arnold can carry up to five objects which are selected and activated via the keyboard. Joystick controls are used to move the droid around and fire at things. A small window on the right hand side of the screen displays the object currently in use.



▲ Great budget action

You really have to work out what does which simply by activating the object you've picked up and watching what happens on screen or on your status readouts. Some objects help keep Arnold going by replacing lost energy and zapping power.

There are teleporters dotted around the space station which you access by running into them. A small window opens in the middle of the screen requesting a password — as in *Starquake*. If you don't know the password you're stuck! And quite where you find them I'm not sure yet.

You'll need to hang onto the objects which get you back to the "bomb" room and the exit in order to make a quick

getaway. Even if you don't succeed in defusing the bomb you can get Arnold out of the space station before the big bang by making a dash for the exit. This gives you a 1,000 point bonus — but not a lot of satisfaction!

If you don't kill the bomb you see a nice end-game sequence in which the plant is blown into a billion bits!

It's amazing to think that a couple of years ago a game like this would have cost around £9, would probably have come from Ultimate and have been described as a major leap forward in games technology.

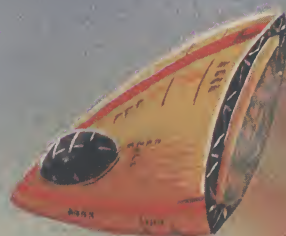
Here we have a game that costs just a quarter of the price, has great graphics, good sound, is immensely playable and only costs £1.99.

*Bomb scare* is a brilliant budget release destined for a very high chart placing. One some software houses producing full price games should look at and take note. Get it!

▷ GRAPHICS	7
▷ SOUND	7
▷ VALUE	9
▷ PLAYABILITY	9



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**C+VG****REVIEWS****12**

# N.E.X.O.

- ▶ MACHINES: SPECTRUM/AMSTRAD
- ▶ SUPPLIER: DESIGN DESIGN
- ▶ PRICE: £7.95
- ▶ VERSIONS TESTED: SPECTRUM/AMSTRAD
- ▶ REVIEWER: TIM

Is this the best Design Design game yet? Could be. It's certainly the slickest looking and easiest to get into — unless you are totally bored by the squillions of Ultimatis 3D arcade adventures that have come your way since the Sabre Man discovered the Spectrum.

The game comes with a long background blurb about a space war between Earth and the Andromedans which seems to go on forever. If you're into that sort of sci-fi babble and need it in order to get the most out of a game, you'll probably enjoy reading it.

It all boils down to the fact that you have to prevent a mega-super-fab-totally-awesome weapon falling into enemy hands. This weapon is called Nemesis and it's hidden



in bits inside the the N.E.X.O.R. complex and your job is to find and collect bits of the device in order to actually make one of these mega-super-fab-totally-awesome weapons which will end the war against the Andromedans for all time.

Heard THAT before somewhere, haven't we?!

You have to find the blueprint for one weapon and bring them to safety.

All the time you are searching the complex — and it's BIG —

for these bits and bobs, the Andromedans are filtering into the many rooms. This makes your life — or lives, you get eight — much more difficult.

Some of the nasties look strangely like Mrs T. I've always had my suspicions that She was some sort of creature from outer space.

Other things suddenly grow legs and scuttle around — so watch what you start pushing around! Yes, you can move things to help you jump up to seemingly impossible

doorways and ledges. Lifts and bubbles also help transport you about the vast maze of a game.

The puzzles are what you'd expect from this sort of arcade adventure — nothing out of the ordinary here. In fact the game itself isn't vastly original. But it is good to play, addictive up to a point, and pretty to look at.

When you first start the game — and I really enjoyed this bit the first few times — you can step off into nothingness and fall, keep on falling, and fall a bit more, down a long shaft. Just

# URIDIUM

- ▶ MACHINE: SPECTRUM
- ▶ SUPPLIER: HEWSON
- ▶ PRICE: £8.95
- ▶ REVIEWER: TIM

They said it couldn't be done! But Hewson programmer Dominic Robinson has done it. And done it extremely well. What has he done? Only converted the classic space zapper *Uridium* on to the Spectrum that's all.

Andrew Braybrook's original on the 64 has spawned a billion imitators on many different machines. But there's nothing quite like original — and this Spectrum version is destined to become an instant classic.

The basic idea remains the same — you zip among the mobile defence forces of an alien fleet of

super-dreadnoughts, blasting everything and anything that comes your way.

Your Manta fighter is amazingly aerobatic — you can loop back on yourself and spin sideways in order to squeeze through tight gaps on the dreadnought's superstructure.

Don't think that just because you've played the 64 version you're going to find the Spectrum game a piece of cake — 'cos it isn't. The dreadnoughts are different. As are the attack waves.

In fact the dreadnoughts seem to be longer than on the 64 version. This may well be an optical illusion brought on by all the extra hazards Dominic has built in to the superstructure, which makes flying the length of the ship a REAL challenge.

The Spectrum version

includes all the features of the original — including the lethal space mines which are fired from the dreadnought's glowing generator ports.

If anything these mines are more deadly than the 64 version's! Very fast and they very seldom miss unless you're quick to spot one emerging and escape from that sector of the

ship extremely quickly.

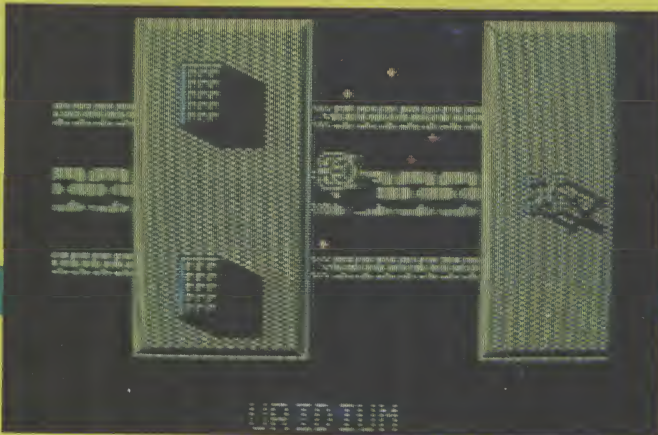
The Manta fighter is very manoeuvrable and has built in inertia which means you can slow down by throwing one of the essential 90 degree loops. You can use this manoeuvre to avoid on-coming missiles.

You get bonus points for destroying a wave of alien defenders and for zapping destroyable bits on the dreadnought's surface.

Score 10,000 plus points and you get a replacement Manta — you'll need as many as you can get.

Like the 64 version you'll see a *Land Now* message flash

▼ The best shoot-'em-up available on the Spectrum. Buy it.





# R.

as if they wanted to show how big the game really is. . .

Both Spectrum and Amstrad versions have good looking and stylish graphics. The Amstrad must be one of the best looking games around for this machine. Great use of colour and very pleasing screen design.

The alien beings you encounter — like the Maggie head — are jokey creatures, well animated.

The only thing missing from both versions is sound. No tunes and minimal round effects. But this is a minor grip. Overall *N.E.X.O.R.* is a polished and playable game.

Irony isn't it — when everyone was playing *Knight Lore* clones Design Design were turning out unfashionable super-fast shoot 'em ups like *Dark Star*. Now that everyone is plating super-fast shoot-em-up, Design Design has produced a 3D Filmmation game. Funny old world. . .

Graham Stafford and graphic designer David Fish are to be congratulated on producing a solid — if not startling different — arcade adventure.



▲ *Fist II: The legend continues.*

► **MACHINES:**  
CBM/64/AMSTRAD/SPECTRUM 48K  
► **SUPPLIER:** MELBOURNE HOUSE  
► **PRICE:** £9.95  
► **VERSION TESTED:** CBM 64  
► **REVIEWER:** PAUL

*The Way of the Exploding Fist* is a hard act to follow. Does the legend continue in *Fist II* or have the wizards from Oz come a cropper?

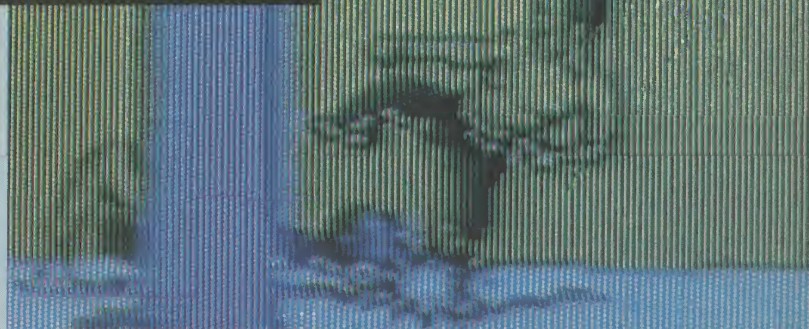
The arrival of *Fist II* sent C+VG into turmoil. Queues formed at the Commodore as everybody demanded first go — just as when the original *Fist* punched its way into our hearts.

But then there was silence when we started playing. The crowd grew uneasy and the boos began. This wasn't what we were expecting. *The Way of the Exploding Fist* grabbed you by the throat and made you play. There was no way you could walk away without having just one more go. *Fist II* just isn't that accessible. Many people gave up quite quickly. But, having said that, they all returned to give it another go and usually ended up involved in a prolonged playing stint.

*The Way of the Exploding Fist* was more or less a straightforward punch up game. Points for pleasure. This time you have a mission. The fighter must search out and destroy an evil warlord who lurks in a volcano fortress. But before this he must find a number of mystical scrolls, known as Trigrams, and return them to their temple. These scrolls — there are eight of them — will give the fighter extra powers with which to face the deadly showdown.

The play ranges against a variety of backdrops — swamps, mountains, underground caves, forests and temples.

There are various enemies to take on and punch and kick into oblivion — peasant soldiers, warrior guards, ninjas, shoguns, assassins and mud warriors — plus snakes, dogs



# FIST II

and bats.

In all there are more than 100 screens to explore and with a few minutes you'll realise a map will be an essential playing tool.

Within minutes of starting to play I became profoundly disappointed. There seemed to be nothing to the game just a couple of fights and a lot of apparently aimless walking about. Several times I walked away from the game. But each time I returned, the game unfolded a little more, a few more screens were discovered. How did I miss that ladder first time round? Why didn't I kick that wall down before? It's that sort of game. Unless you stick at it, you'll miss a lot of opportunities.

I was, and still am, disappointed in the fighting abilities of the little character. He just doesn't appear to be as controllable or agile as in the first game. I lost a lot of lives in battles which should have been walkovers. It's not that I hadn't the skill to win, but the fighter just didn't respond.

Some of the backgrounds were not that impressive either. The sound and music, however, are great. I thought they were fantastic on *The Way of the Exploding Fist* and contributed a lot to the fun of the game. It's the same with *Fist II*. There's one great section which I can't really describe. It's sort of slow, moody and haunting. Brilliant.

Logically there was no way Melbourne House could put out a clone of *Fist I*. They've been so many imitators that the format has been done to death. *Fist II* is different, a slower, more thoughtful game with a lot more to it that meets the eye.

I can't pretend to have met the evil warlord in deadly combat yet. I haven't the faintest idea when I'll get to him. But each time I play a little more of the game is revealed. I keep coming back for more.

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

7  
9  
8  
8

Specs    Ams

► **GRAPHICS**    7    9  
► **SOUND**    5    4  
► **VALUE**    9    9  
► **PLAYABILITY**    8    8



when you've scored so many points. Land on the master runway and you'll get a further bonus for destroying the dreadnought totally.

Graphics capture all the feel of the 64 original — solid and metallic looking. The animation of the Manta fighter is excellent and action is as fast as the original.

Dominic has even managed to fit in the Uridium tune and a nice hi-score chart complete with glowing letters and numbers.

Don't bother with imitators — there's only one Uridium. Get it.

► **GRAPHICS**  
► **SOUND**  
► **VALUE**  
► **PLAYABILITY**

9  
8  
9  
10



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At a time when you're being showered with cut price bargains, amazing value packs or stunning compilations (of games you've never heard of?), then it's hard to work out what is a good buy and what isn't. Cast off the confusion and look no more, for here we present a range of compilations of games that are classics in their own right, or have established pedigrees which guarantee their quality. Here we have compiled a series of products which stand as the master of any of its rivals.

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(A)

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Buckaroo Bonzai  
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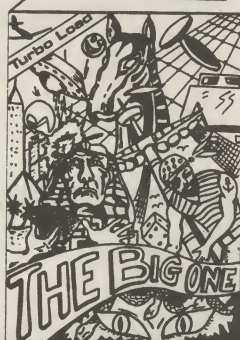
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- ▷ VERSIONS TESTED: SPECTRUM/AMSTRAD
- ▷ REVIEWER: TIM

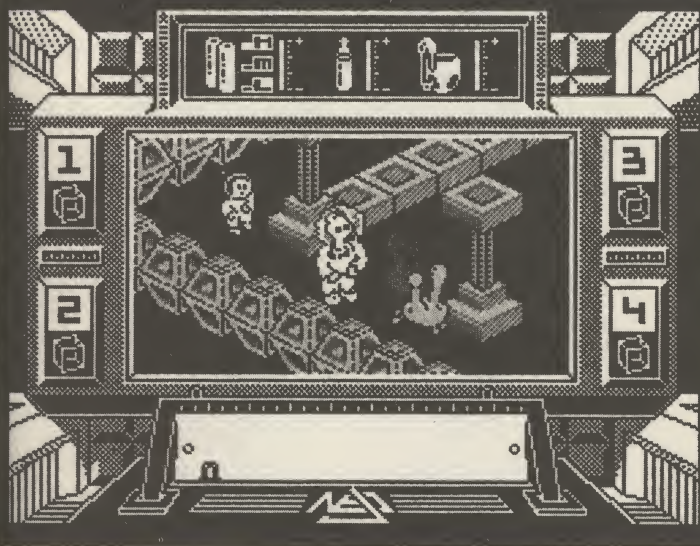
Thought you'd seen the end of non-violent games with the demise of *Automata*? Think again — because here's *Prodigy*. True to their habit of releasing unusual and different games, Electric Dreams has come up with an Ultimate style 3D arcade adventure with some original twists.

popping him in a few oxygen bubbles.

There are also displays for Nejo's food level and the condition of his nappy! There are showers in the Mechlabs and you can wash him. Luckily this game wasn't written in smellevision!

At the bottom of the screen is a teletype machine which relays messages and information as you play.

Nejo will follow you around, but you don't need him with you all the time to complete the game. Nejo will quite happily play by himself for a while if you want to take Solo off on a solo mission. Just watch the



▲ Amstrad Prodigy. Baby sitting will never be the same again!

*Prodigy* features Solo the Syntleman and Nejo the baby — trapped in a world they never made. Solo wants to escape the nightmare maze of the Mechlabs, created by Wardlock the Machine Sorcerer.

The Mechlabs are split into four zones. There's the Ice Zone, Vegie Zone, Fire Zone and Tech Zone. Each of the zones are connected by a teletype system.

Solo and Nejo need your help to find the four Power Keys which unlock the doors to the outside world and knock out Wardlock's security system.

Solo has to keep baby Nejo washed, fed and protected from the ghastly flesh experiments called Globewels and Bloberites.

The screen display shows a view from one of Wardlock's security vid-cams. Around the side of the monitor are four rotating cubes representing security system indicators. You must disable these by finding the security units and taking them to the computer control centre. At the top of the screen is a readout which shows Solo's oxygen supply.

This can be replenished by taking Solo to the Ice Zone and

teletype for messages and remember where you left him.

The game is packed with logical puzzles — and illogical ones! — which have to be solved if you are to get Solo and Nejo out of the labs.

The zones are all colour coded and can be reached using the teletype system. My favourite is the Vegie Zone — populated by odd vegetable creatures.

Many other parts of the graphically interesting landscape are animated as well. A nice technical achievement this.

*Prodigy* will remind *Ultimate* fans of the time when that company used to produce entertaining and original games. It will provide a genuinely different challenge to all arcade adventurers and will prove high on lastability — mainly as it's NOT an easy game. Not easy by any means.

The original theme and the different graphics make *Prodigy* stand out from the mass of arcade adventures. Check it out.

	SPEC	AMS	64
▷ GRAPHICS	8	8	8
▷ SOUND	6	7	7
▷ VALUE	7	7	7
▷ PLAYABILITY	7	7	7

- ▷ MACHINES: SPECTRUM/AMSTRAD/C64
- ▷ SUPPLIER: OCEAN
- ▷ PRICES: SPECTRUM — £7.95, AMS/C64 — £8.95
- ▷ VERSION TESTED: AMSTRAD
- ▷ REVIEWER: TIM

I never thought anything could actually be worse than watching that dreary TV show which encouraged people to dress up in inflatable chicken suits and roll around in a vat of foam while attempting to empty buckets of water into a giant eggshell. But there is! And it's the game of the show!

The only good thing about the game is that you don't get the over enthusiastic commentator giggling like a looney all the time.

## IT'S A KNOCK-OUT

This is a collection of dodgy games which are about as much fun as having a sharp stick poked in your eye — which, if I remember right, was one of the events Eddie Waring used to enjoy inflicting on foreigners.

There are five events — Flying Flans, Harlem Hoppers, Titanic Drop, Diet of Worms, Obstacle Race and the Bronte Bash.

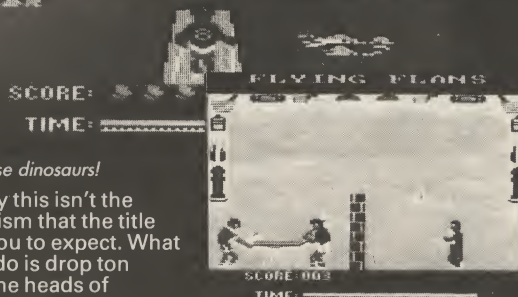
Now the Bronte Bash might appeal to those of you who were forced to read *Wuthering Heights* for your exams. but

Diet of Worms is the silliest game. You control a chicken — see I told you they had thing about chickens! — strolling about a "farmyard" eating worms. You have to catch worms and put them in a tray at the bottom of the screen.

Then it's onto the Obstacle Race where you have to run and jump over various obstacles. The runner is badly animated and hard to get going despite the normal *Decathlon* style joystick movements.

You play each event at

### BRONTE BASH



▲ Squash those dinosaurs!

Unfortunately this isn't the literary criticism that the title might lead you to expect. What you have to do is drop ton weights on the heads of unsuspecting dinosaurs who appear from craters.

Flying Flans puts you in the shoes of a catcher attempting to collect up flans hurled over a wall. Drop any and the "floor" gets "slippery".

Harlem Hoppers is odd. There's a person perched on top of a camel and sending balls up and over its hump. Again you control the catcher who is hampered by an "elastic hand" which always pulls you back to the side of the screen.

Titanic Drop puts you in charge of a team of our people sliding down a rope over water. Floating in the water are four lifebelts. Your jobs is to score points by dropping the people into the lifebelts.

▲ The flying flan flingers strike again. random and compete against six other "countries".

Up to six people can play the game which is about the only original thing about it.

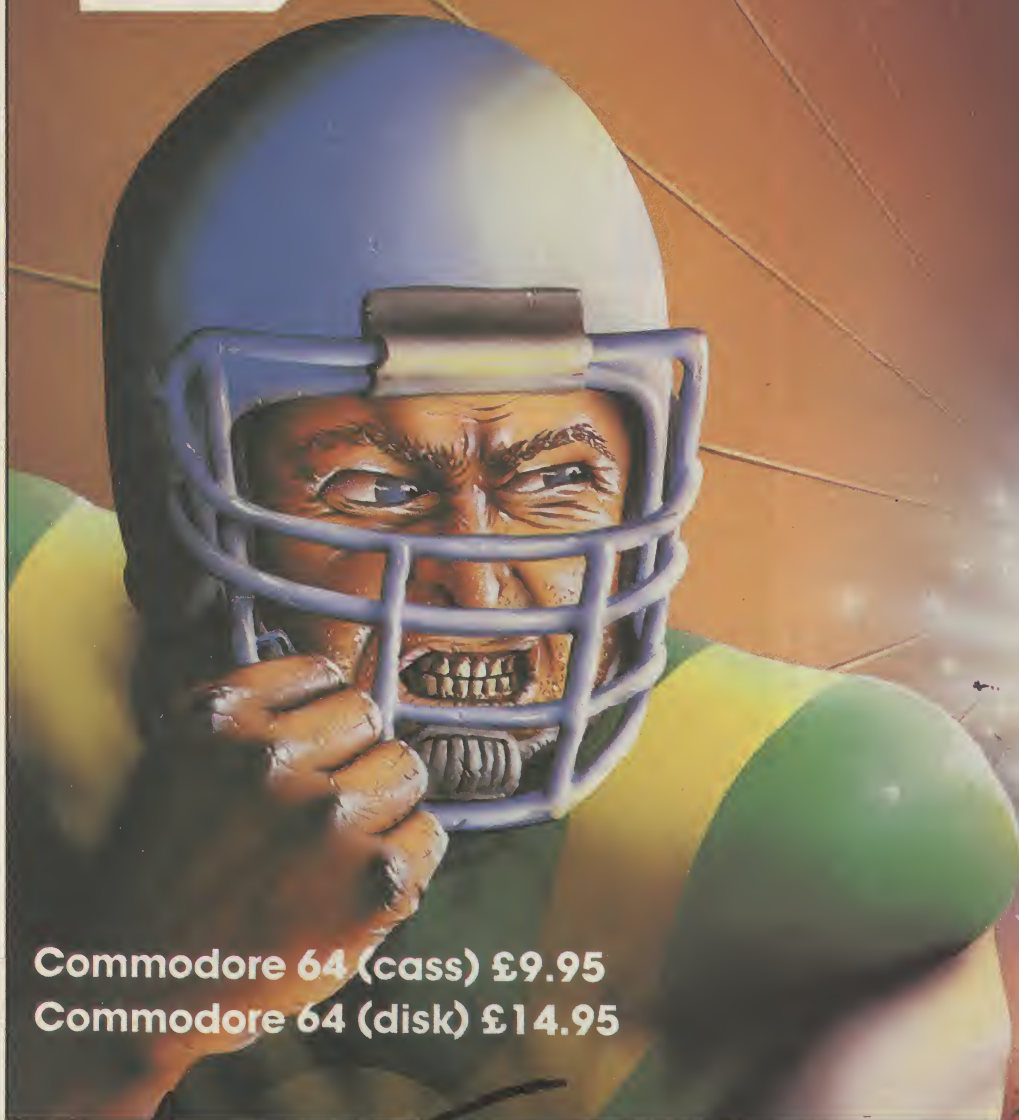
Graphics on the Amstrad version we looked at varied from event to event. They were mostly colourful — but chunky.

There have been several budget games worthy of a full-price rating — *It's a Knock Out* should have been a budget release. Come on Ocean — you can do better than this!

▷ GRAPHICS	5
▷ SOUND	5
▷ VALUE	3
▷ PLAYABILITY	3



# KNUCKLE BUSTERS



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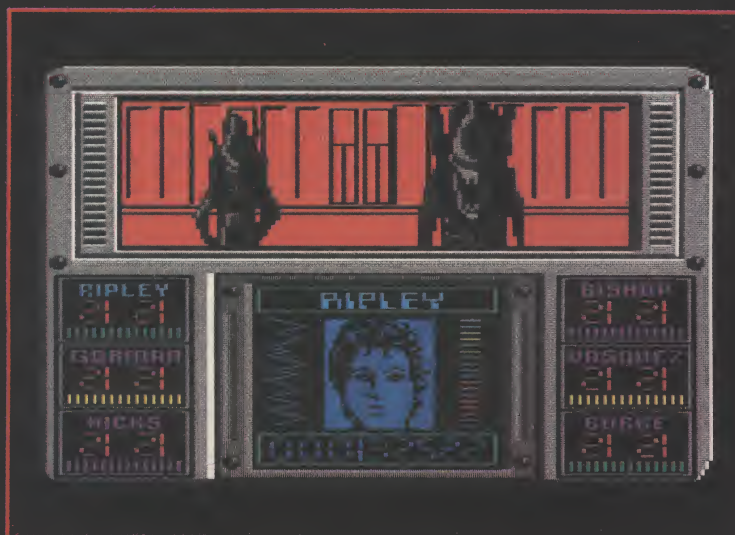
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S O F T W A R E

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# C+VG

# 15

# REVIEWS



▲ An excellent version of the arcade classic *Galaxians*.

attackers and asteroids.

You launch your ship *Uridium* fashion from a mother ship – which also has a little bit of writing on it explaining what you are about to experience!

The thing that REALLY keeps you playing is the irritating hi-score chart. If you fail to get on it, the program tells you your score with the words "Not A High Score" beside it. Talk about frustrating!

Graphics are excellent – as you'd expect from the Gargoyle Games people – for it is they who are behind the new FTL label. The aliens and landscapes are colourful, solid

# LIGHTFORCE

► MACHINE: SPECTRUM  
► SUPPLIER: FASTER THAN LIGHT  
► PRICE: £7.95  
► REVIEWER: TIM

HEY, I must have gone through a time warp or something! I am playing *Galaxians* aren't I? No. The box says *Lightforce*. Well, it feels like *Galaxians* to me. Lots of fast moving spiralling aliens and that stuff.

Don't get me wrong, I'm not

moaning or anything. *Lightforce* is a mega-blast of the first order. Pretty graphics, smooth scrolling and enough action to keep even the most demanding zapper happy. But you HAVE seen this sort of game before.

Maybe not so polished or attractive – but when it comes to originality *Lightforce* can't claim much.

The aim of the game is to simply blast everything you

see. Certain things grant you extra lives if you zap enough of them. Landscapes may change but the object remains the same.

The game scrolls horizontally and you can move your *Lightforce* space cruiser around at will.

Learn the waves is the best advice we can give at this stage. Work out where to position your ship to best advantage to tackle the various alien

looking and well drawn. Sound isn't bad either.

*Lightforce* is a arcade blast from the past with some nice touches which bring a classic game up to date. If you're into shoot 'em ups then *Lightforce* is the game for you.

► GRAPHICS  
► SOUND  
► VALUE  
► PLAYABILITY



8  
7  
9  
9

► MACHINE: SPECTRUM 48/+  
► SUPPLIER: MASTERTRONIC  
► PRICE: £1.99  
► REVIEWER: TIM

# STORM

A couple of issues back we were raving on about a cheapie for the Amstrad called *Storm*. Now it's out on the Spectrum and is just as good. If you want to brush up your *Gauntlet* skills before the real thing turns up in time for Christmas then this is the game for you.

It's a one or two player arcade adventure in which Storm the Warrior and Agravaun Undead the magician go on a rescue mission. The evil Una Cum has captured Storm's missus – and as there's no one at home to wash his barbarian furs our hero wants her back.

You enter the weird and dangerous world of Una's castle – populated by millions of his minions who'd love to carry your head to their master.

Fortunately, as you explore the dank, dark and dusty rooms you'll discover magic scrolls, food, armour and keys which will aid your quest. What you're looking for are the three snake broaches or torcs which will enable you to open the door to Una's laboratory where Storm's



▲ Yet another budget winner from Mastertronic in the shape of *Storm*.

wife Corrine is imprisoned.

Like *Gauntlet* you get an overhead view of each room you enter, while a message about your current location – or about your status – scrolls along in a window at the top of the screen.

Each room is filled with baddies who attack and drain your energy unless you zap

them. They'll keep on coming unless you wipe out the monster generators easily spotted in each room. Easily spotted unless they are hidden under "floorboards", that is. Trial and error – and blasting – will help you find the obscured bits and pieces. Some useful things could be hidden as well. Find a magic scroll and

activate it in a roomful of baddies and you'll temporarily clear an entire room.

For some reason the instructions say this is a keyboard only game. Well, my Kempston worked OK on both the one and two player games. Although player two obviously has to use the keys – and you have to wait for your mate to catch up before moving onto the next room.

The program is extremely well presented – with a useful set of on screen instructions which set the scene for the game and tell you what's what in the game. This was missing from the Amstrad version.

The graphics are chunky but acceptable. The whole game has a nice feel to it. It's also horribly addictive and very playable.

If you can't wait for *Gauntlet* to appear – and who can? – it's well worth shelling out a couple of quid to get in a bit of monster molesting with *Storm* and Agravaun. Another budget winner from Mastertronic.

► GRAPHICS  
► SOUND  
► VALUE  
► PLAYABILITY



7  
7  
9  
9



Many eons ago, an advanced technologically oriented civilization was forced to evacuate the Earth prior to the Ice Age. Now, these Xevious people are returning to reclaim their heritage through conquest.

From the controls of your Solvalu super spacecraft, you must defend the Earth from takeover by the Xevious invaders!

Flying a search and destroy mission, you will cruise over the scrolling landscape, bombing Xevious ground entrenchments and zapping the air targets that come into range. Easy. But now look out for the flying mirrors — impossible to

destroy; a collision will spell certain death!

In the event of your surviving wave after wave of enemy onslaught you will encounter the controlling force of the Xevious offensive; the Andor Genesis Mother Ship! This

is your goal. A direct hit to her central reactor will disable her, but do not be lulled into a false sense of security. Xevious forces will soon re-appear

to renew their attacks with increased determination!



Another classic  
Atari coin-op hits  
the 64! ZZAP 64

# XEVIOUS

XEVIOUS



ATARI

Commodore 64 £9.99 CASS. £14.99 DISK.

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\*Xevious is engineered and designed by Namco Ltd. Manufactured under license by Atari Inc. and U.S. Gold, 2/3 Holford Way, Holford, Birmingham B6 7AX.





# THANATOUS



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▲ Melbourne House's new adventure game KWAH!

► MACHINE: SPECTRUM  
► SUPPLIER: MELBOURNE HOUSE  
► PRICE: £7.95  
► REVIEWER: TIM

Yes, he's back. The one and only Redhawk — the world's first computer generated superhero. This time he finds himself up against a mysterious and inscrutable oriental called Dr Lee who apparently holds the secrets to Redhawk's origin.

Dr Lee is up to no good in the Lee Rest and Rehabilitation Centre, where Redhawk's alter ego Kevin — Kevin? Is that really any sort of name for a superhero? — remembers spending some time in the dim and distant past.

Kevin/Redhawk is anxious to learn more about his past so he heads for the Lee Centre — and this is where you, dear reader, come into the picture.

Talking of pictures — you'll recognise the screen layout from the previous Redhawk game. There are three picture panels at the top of the screen which either show your last three "moves" or scroll around automatically if something you've done has triggered a chain reaction. It really is like reading a comic book. Speech bubbles appear from the characters and boxes containing info or prompts also turn up.

Below the pictures you'll see your inputs in a message window. There's also a little compass showing exits from your location, and a couple of energy bar graphs.

Along the bottom of the screen are words which relate to the top row of Spectrum keys. Using these you can control the neat one key input which saves a lot of typing much used words like examine or GET. You use these keys to

# KWAH!

control Kevin's tape recorder — make it record, play, stop etc. More about this later.

There's also a RECALL key which enables you to quit the game at any point and get back to the beginning. Remember to press the symbol shift key before you try to use the one key input technique, otherwise it won't work.

You can also STORE the game at any stage. Do this regularly as you play and hitting the RECALL button will take you back to our last move. Useful!

The game starts with Redhawk dropping out of the sky and landing outside the Lee Centre. For a while you'll fiddle about trying to move — which you won't be able to. Redhawk can't even fly because some thing is keeping him well and truly grounded.

After a while it might strike you to say KWAH! and change to Kevin. Don't try typing this in without using the single key technique otherwise the computer will just look puzzled and the game freezes up until



you hit the space bar.

This is one of the game's less entertaining features. If you key in something the parser doesn't like the game locks up. Can get a wee bit irritating this!

Anyway, as Kevin, you find you've got a press pass and a tape recorder. Show the press pass to the security camera and the gates to the centre open and you're off and running.

Inside the centre you'll meet Dr Lee and you can use your best investigative interview techniques to get him to reveal secrets about the centre which you'll need later on.

But mention anything about superheroes or Redhawk and as quick as it takes Lee to nip out and release a cloud of gas into the room you'll find yourself gagged and bound inside a padded cell.

Shades of *Hulk* here as adventurers everywhere will know all too well. But if you've used your trusty tape machine to record a certain useful word you'll be laughing 'cos stupid old Dr Lee has forgotten to take the tape machine away from you. Thought this guy was supposed to be an evil mastermind?

By the way, you can use the tape to record useful conversations as well, giving you the ability to keep clues about your person.

Once you've escaped the padded cell with the aid of some magic plastic you're free to explore Lee's centre,

# REVIEWS

# C+VG

# 16

discover a young, fellow super-person, find out more about your origin AND save the world from Dr Lee by bringing him to justice. All in a day's work for your average superhero.

The youngster you find in another cell is a result of one of Dr Lee's experiments. Like Kevin/Redhawk this little chap has the ability to change into a superbeing. But he seems to be a bit odd as he keeps shouting things like: "I am green, I am green!" Which might mean he's concerned about conservation and trees — but I doubt it somehow.

The centre is inhabited by guards which Redhawk can knock out. But always remember to hide the body!

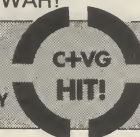
Like the original game, *KWAH!* is a hybrid adventure. Purists who hate graphics won't like it. Arcade adventurers probably won't understand it. And out and out zappers won't want to even contemplate coming near it. But they should ALL try it.

*KWAH!* is an excellent and original game which everyone should at least have a look at.

Redhawk fans will rush out and grab it as soon as it hits the shelves. Comic book fans will be close behind.

Bored with other mild mannered adventure games? Then don't say BLAH!, or NYAAH!, say KWAH!

► GRAPHICS  
► SOUND  
► VALUE  
► PLAYABILITY

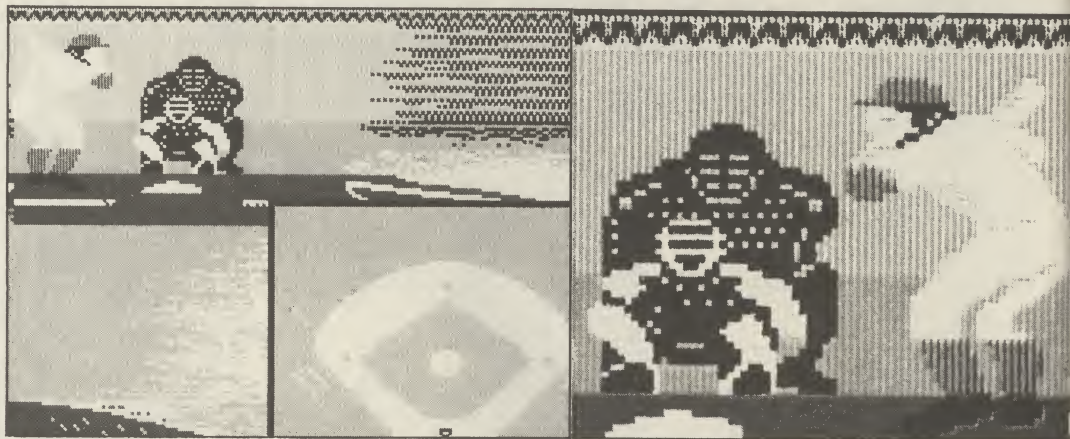


8  
n/a  
9  
9





## HARDBALL



▲ Yes, it really is the Spectrum version.

Is this a Spectrum? That's what I said when I first saw the amazing graphics in this new conversion of Accolade's brilliant baseball game. Apart from a few colour changes the screen display looks a lot like the 64 original. Incredible, but true — just look at the screen shots.

*Hardball* is the computer version of America's favourite game — baseball. It's a game where the word strike doesn't mean all the players have walked off the field and formed a picket line. It's also a game which — like American football — has some complex rules.

Like all simulations this isn't an arcade game. It's a mixture of strategy and action so you'll have to be prepared to do a bit of thinking if you want to get to grips with it.

Basically you play the part of a team manager, selecting your team, working out your game plan and making on the spot decisions on pitchers and

batters if things start going wrong!

Four screens appear during *Hardball*. You kick off with the manager's decision screen, a sort of menu in which you set up your team and check out the opposition's strength.

Then there's the graphic representation of the batter/pitcher screens and two others which show left field and right field. Here you set up your fielding positions if your team isn't batting.

Batting and pitching are controlled by a series of options which appear at the top of the screen and which are selected by using the joystick or keyboard.

For example, if your team is pitching, you can tell your pitcher to throw a fastball, a screwball or a sinker! Just watch the action and you'll soon get to grips with it.

The same menu system applies to batting — and if you decide to play with a friend

you'll have to ask them not to watch while you make your choices!

The basic idea of the game is to score more runs than the opposition. There are several ways to achieve this — but the most satisfying is to hit a home run. The batsman blasts the ball out of the park — or at least into the crowd! If you've ever played softball or rounders, you'll know the drill.

The "action" screens are well animated and it's just as hard to give the ball a good clout as it is in real life. But when you DO get it right. Wow!

You also have to be quick off the mark if you're fielding. Once the ball is hit the screen display switches to the field view where you have to control the fielders and return the ball as quickly as possible to the pitcher or throw to the bases if the opposition looks like scoring a run.

*Hardball* on the Spectrum has appeared just in time to coincide with *Channel 4*'s

coverage of the World Series. So if you really want to know more about the game you should watch.

The game loads all in one go — so there's no fiddling about with the tape, surprising for such a complex program.

The game comes with a set of comprehensive instructions which MUST be studied before you begin to play.

*Hardball* won't be to everyone's tastes. It is a complex simulation of a sport unknown to most English games players. It takes a bit of time and trouble to get to grips with the rules and the layout of the game — but it's well worth it.

Sports fans won't find many simulations as slick and well put together as *Hardball* — especially on the Spectrum.

► GRAPHICS  
► SOUND  
► VALUE  
► PLAYABILITY



9  
7  
9  
8

## PSYCASTRIA

► MACHINE: BBC  
► SUPPLIER: AUDIOGENIC  
► PRICE: £7.95 tape, £11.95 disk  
► REVIEWER: NICKY

The *Psychastrians* are a race of bad lots. Like all aliens, they're bent on conquering earth, and to that end they've been 'psychastrating' themselves into the bodies of world leaders with the aim of causing havoc.

But fear not, Commander Ronald Boggleswick (Boggles to you) is coming to the rescue. In his flexible fighter he zeroes in on the *Psychastrian* installations on land, at sea, on the moon and in space, out to destroy the energy pods that keep them running. Thereby saving Earth...

Sound vaguely familiar? Like the publicity blurb says, this is

the return of the shoot-'em-up. Did it ever go away? You, as Boggles, must manoeuvre along the surface of the installations, avoiding high-rise buildings and enemy craft, blasting the circular pods with your astro-cannons.

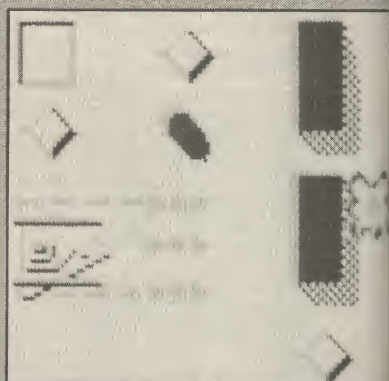
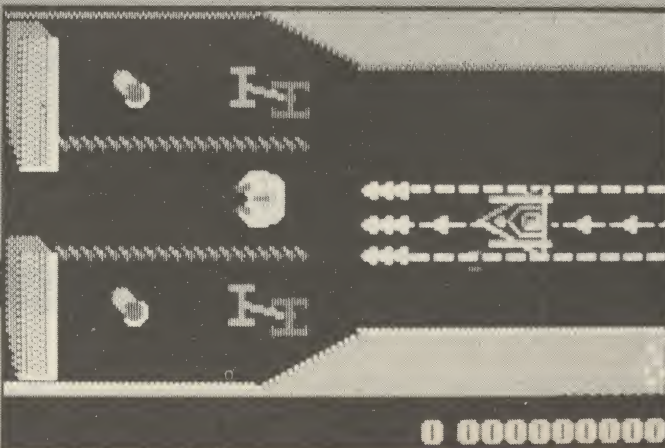
The screen scrolls smoothly from the right, and the graphics are clean if rather difficult to distinguish.

I splatted myself against

several buildings simply because I didn't recognise them as buildings in time! But, fortunately for the future of Earth, you get accustomed.

It's hot on speed, nerves and reflexes, and very slick. There's a joystick option and up to four players can have a go. (Four Boggles?! The mind, well... boggles).

Arcade addicts mourning the good old days, when aliens



▲ Saving earth yet again...!

were there to be zapped and there was none of this cryptic adventure nonsense, will clasp *Psychastia* to their chests and weep with joy.

► GRAPHICS  
► SOUND  
► VALUE  
► PLAYABILITY

8  
6  
6  
8



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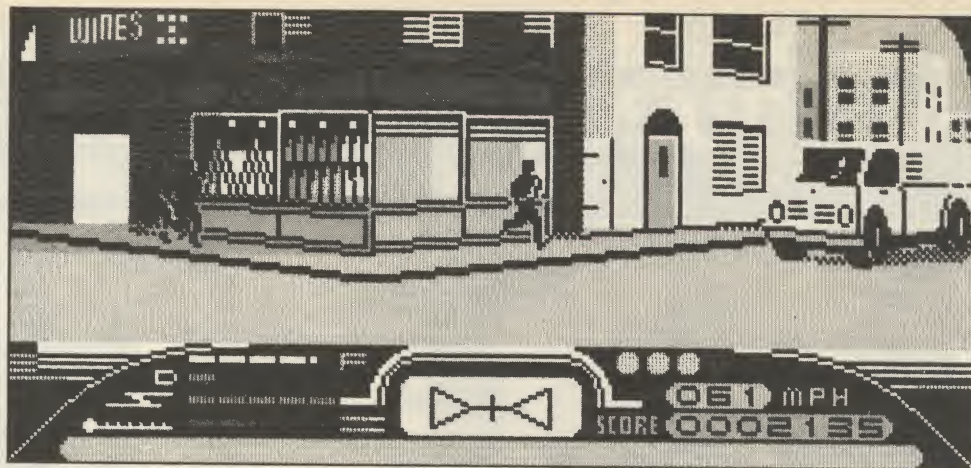
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# STREET HAWK

► **MACHINES:** SPECTRUM/AMSTRAD  
 ► **SUPPLIER:** OCEAN  
 ► **PRICE:** £7.95 (SPEC), £8.95 (AMS)  
 ► **VERSIONS TESTED:** SPEC/AMS  
 ► **REVIEWER:** TIM

Well, was it worth waiting for? 'Fraid not. You've seen this game before in several different guises — *Spy Hunter*, *Stainless Steel* etc, etc . . .

Both versions look pretty — but they are so SLOW. The Spectrum being the worst culprit.

Basically the game comes in two bits. There's the *Spy Hunter* bit in which you guide Jesse Mach and his supersonic bike through rush hour traffic in search of villains.

He must zap the cars with the baddies in — but must avoid killing off innocent bystanders in their VW beetles. If you accidentally on purpose wipe out too many law abiding citizens the cops will be after you. Then there's the Gunfight section — like old Wild West arcade games.

Now if you reckon that this combination is state of the art for 1986 then where have you been for the last five years?

Controlling the superbike is fairly easy but it does have an annoying habit of doing wheelies when you don't want it to. I thought you had to have a machine that accelerated pretty fast to be able to do this anyway. And fast this isn't.

You can also "damage" the machine by bumping into kerbs cars and lorries. Inflict too many dents and it simply stops — where ever you are it just stops dead and you have to wait while a little message scrolls across before you can get things going again. If you really want to get things going again . . .

You can identify the baddies on the Spectrum version as they drive a hatchback and fire at you. On the Amstrad the baddies' cars can be any colour, except red or green.

Messages appear at the bottom of the screen telling you what to do — or if the police are chasing you.

After a couple of minutes zapping through the traffic a message will flash up telling you that a robbery is taking place up ahead. Your bike slows down and the screen display changes to the shoot out screen in which you simply have to zap the robbers as they emerge from the building they've been robbing.

You simply move a cross-hair sight around the screen and hit the fire button. On the Amstrad version the robbers shoot back.

This bit on the Spectrum is amazingly easy, and very boring. Then it's back on the road again for another round of the same sort of stuff.

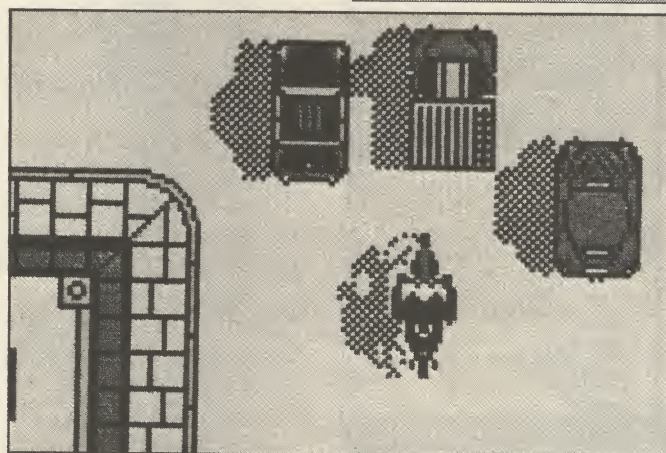
I doubt if even the most fanatical *Street Hawk* fan will find much to recommend this game. After such a long wait the end result is predictable and

awesomely average.

*Street Hawk* would make a good budget release — but as a full price offering it just doesn't make it.

► **GRAPHICS**  
 ► **SOUND**  
 ► **VALUE**  
 ► **PLAYABILITY**

7  
5  
4  
5



▲ Amstrad: Our hero gets caught up in traffic and there's a baddie hiding behind the lorry. Yawn . . .

# KNIGHT RIDER

► **MACHINES:** SPECTRUM/AMSTRAD  
 ► **SUPPLIER:** OCEAN  
 ► **PRICE:** £7.95  
 ► **VERSIONS TESTED:** AMSTRAD  
 ► **REVIEWER:** TIM

There are two parts to this alleged game. Neither are very good. Ocean has a real cheek asking full price for something which C+VG would hammer even if it was a budget offering.

It's a shame, as Michael Knight and his computerised supercar KITT are terrific subjects for a game — but this effort is just awful.

It looks as if someone has dug deep into their file of ZX81

games and dug out an old driving game. The graphics are extremely basic and uninteresting — as is the game itself.

If you're interested the first part of the game is simple driving simulation. You can either drive KITT or control the laser to shoot down "helicopters".

Part two comes when you reach your destination and you see the interior of an "operations" room in which some international terrorists are plotting to start world war three. You get a *Gauntlet/Parallax* style view of

the room and a message from KITT telegraphs along at the bottom of the screen telling Michael what to do.

I tried hard to find something nice to say about the game — after all we've all been waiting a L-O-N-G time for it to arrive. But I'm afraid I couldn't find any redeeming features.

Don't waste your money on this — if you want to see it, go along to your local computer store and have a few laughs.

► **GRAPHICS**  
 ► **SOUND**  
 ► **VALUE**  
 ► **PLAYABILITY**

3  
3  
0  
0



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► MACHINE: SPECTRUM/64  
 ► SUPPLIER: ALLIGATA  
 ► PRICE: £9.95  
 ► VERSIONS REVIEWED:  
 SPECTRUM/64  
 ► REVIEWER: TIM

At last it can be revealed! The venue for the 1992 Olympics isn't going to be Birmingham, London or even Edinburgh. The major sporting event of the decade is going to be held in the *Dog and Nightgown*, near Nether Wallop. And you can forget all this Decathlon business – all the participants will be playing skittles, darts, dominoes and the odd game of cards.

OK, maybe not. But you can take part in the pub Olympics thanks to Alligata. All the games you used to play before they put a Space Invaders machine where the Bar Billiards table used to be. Ironical 'aint it? Here you are playing games on computer that have been pushed out of pubs by video-games.

You get seven games in the package – darts, dominoes, poker, pontoon, skittles, table football (my favourite) and good old bar billiards.

Graphics vary considerably in style and design from version to version as does the screen layout – but both packages have similar playability.

The 64 version has a neat multi-load on tape. You can choose to play all the events in sequence or practice one at a time. The program prompts you once the menu has loaded and if you pick just one event the tape winds on to the correct place and a further prompt appears.

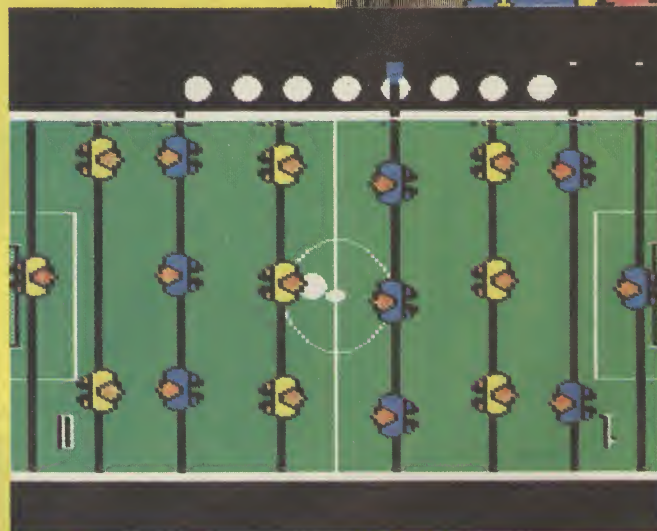
The Spectrum version simply skips code you don't want to load in – so it's a good idea to make notes of the tape counter readings unless you want to wait around for ages.

For my money the "action" games like football, skittles and darts are the best. The program plays a good hand of Poker and Pontoon but cards on computer just aren't the same as the real thing, are they? Dominoes is good – especially on the 64. It's



a much neglected game and fun to play. Playing on the computer means you don't have to bother about shuffling all the bits up after a game or worry about losing them under the table!

The Spectrum version of Darts wins out over the 64



simply because of the extras it has on screen. Extras like a little window which tells you what you need to score to win, a running score for each player and a nice graphic representation of a darts player in one of those silly shirts they all wear.

Both versions of the game have the irritating "hit wire" feature which takes an age to finish and disrupts the game more than when it happens in

real life.

64 versions of skittles – which looks more like ten-pin bowling to me – and bar billiards have forced perspective "3D" graphics while the Spectrum has plan views of both.

Table football is the best of the collection to my mind – it's fast and addictive. Like the real thing – except you can't really perform those flashy flicks of the wrist on a joystick...

Bar Billiards is fun on both

machines – and if you enjoy this on computer you should try the proper game. Better than pool in my book.

Skittles is quite challenging but the controls are a bit tricky to master at first on the 64 version.

Overall a value for money package from Alligata – a good one to find in your Christmas stocking. The lastability of some of the games included could be a bit suspect. But the mixture of these old classics on one user-friendly tape is an intoxicating cocktail.

	64	Spec
► GRAPHICS	7	7
► SOUND	7	7
► VALUE	8	8
► PLAYABILITY	8	8



► MACHINE: SPECTRUM  
► SUPPLIER: FIREBIRD  
► PRICE: £1.99  
► REVIEWER: TIM

# OLLI & LISA

## REVIEWS

C+VG

20

Hoots Mon! There's a ghost loose about this hoose! Could this be the world's first Scottish game? Who knows — but it's certainly a budget game that thinks it's full-price.

*Olli & Lisa* set out to help Sir Humphrey, resident ghost in the Shilmore Castle somewhere in the Highlands. This ancient pile is threatened with being shipped stone by stone to the US of A by mega millionaire Eugene Portcullis.

Sir Humph isn't too keen on the idea and enlists Olli and Lisa's help in getting together the ingredients which will make him invisible and therefore more scary. Those Americans have seen so many monster movies with amazingly horrible special effects that they wouldn't be scared by an ordinary old ghost like Humph — or so he reckons.

So he sets old Olli the task of collecting the ingredients for his invisibility brew which are hidden around the castle and protected by the other little gremlins and nasties which inhabit the old pile. Lisa gets to stay by the cauldron and stir the mixture.

There are eight ingredients to collect — and you can only move onto a new screen once the particular ingredient you're

after has been collected.

Humph will tell you what to find to put in the cauldron on screen one in his little speech bubble.

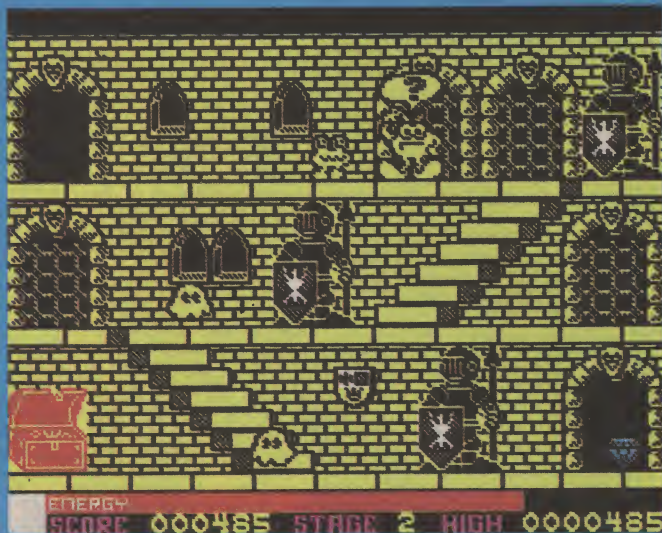
If Olli manages to collect an ingredient he gets a big kiss from Lisa — shown in a nicely animated interlude screen.

There's a time limit for each task and if you eventually run out of time and lives another neat animated screen comes up

which shows Sir Humphrey's ghostly form approaching Olli and battering him with a broom!

Ollie has to explore the entire castle inside and out for the things he has to get — but he must always bring them back to the cauldron room where Lisa is stirring the brew.

Game play is basic platforms and ladders jumping over nasties — but the nice graphics



and humorous little touches make this a really terrific game to play.

Olli and Lisa — and old Sir Humphrey are such nice characters I reckon we could be seeing a few sequels to this brilliant budget game. If not — why not?!

*Olli & Lisa* is an entertaining and very attractive game. Great value for money and instantly playable. One of the best budget games for ages.

► GRAPHICS	9
► SOUND	7
► VALUE	10
► PLAYABILITY	9

► MACHINE: SPECTRUM  
► SUPPLIER: MIRRORSOFT  
► PRICE: £7.95  
► REVIEWER: TIM

# ZYTHUM

Who said shoot 'em ups had to have space ships and aliens? How about wizards and demons for a change? If you reckon you could go for that sort of think then check out *Zythum* — a mixture of fantasy and zapping.

The packaging leads you to think that this is yet another arcade adventure — but this couldn't be further from the truth. There are arcade adventurous bits — but this is more of a shoot 'em up than anything else. And a pretty good one at that.

You take the part of a wizard on a quest across four hostile lands searching for a magical drink called Zythum which refreshes the wizards other potions cannot reach.

You will come across swamps and springy bits of grass as you move horizontally across the screen. Swamps slow you down while springy turf makes you jump — even if you don't want to.

Demons come at you from all sides, but fortunately you have a staff which fires energy bolts and a limited supply of light bombs which zap everything in your immediate vicinity.

You get just eight minutes to cross each land. If you fall you lose one of your three lives.

The main part of the screen display shows your wizard's immediate surroundings. The graphics aren't bad and have an original look about them.

Other displays show the number of light bombs you have, your score and message windows which flash if you collect an object which enables you to levitate, become invisible and have invulnerability.

These powers only last for a short time. And if you die the object doesn't appear again on that level until you restart the game.

Objects to watch for are spare light bombs, crosses which give you invulnerability, money bags and treasure chests for bonus



points, and a chalice which enables you to levitate for a short time.

*Zythum* is pretty easy to get into and fun to play. Not a mega game by any means but a different twist in the current shoot 'em up trend.

► GRAPHICS	7
► SOUND	7
► VALUE	7
► PLAYABILITY	8



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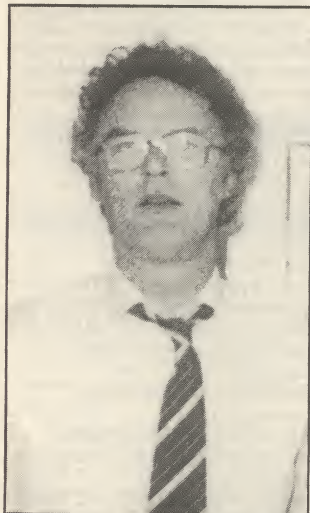
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ADVENTURE  
NEWS

Once again we had a busy week on the Adventure Helpline stand at the PCW Show. Joining me were Paul Coppins, Adrian Bott and Daniel Gilbert, and it was nice to meet so many readers, many of whose names were familiar through the Helpline mail.

Of course, there was no escaping the annual visit of The Fiend. His latest missive, arriving too late for last issue, describes how he moved within shot as I was about to take a photo of the stand, just so as to get in the picture! But I changed position to get a clear view. He claims to have been within three feet of Daniel, Adrian, and myself, looking a picture of pure innocence, as I opened the traditional gift.

Daniel and Adrian were open-mouthed as they read the legend on the package — they had thought The Fiend was a figment of my imagination, dreamed up to enliven the column. Oh that he were! What terror he inflicts on us in the Penthouse. We live under the perpetual threat of demonic deeds, by an anonymous tormentor. Is there no adventurer in Faringdon, who can unmask this Fiend, and reveal his true identity? If you live in the area, watch your Spectrum-owning neighbours closely. Dog their footsteps as they head to the postbox. Put them on your list of possibles if Priory Court features on the address on the envelope!

ADVENTURE  
MAIL

● The t-shirt episode was a jolly wheeze, wasn't it? What made it even more pleasurable was that I knew that you knew that it was probably a fiendish plot, but you couldn't take the risk that it was a genuine offer, and had to grit your teeth and go along with it.

I notice, however, that you sent me a Big Red t-shirt, not your actual adventure shirt, so you have achieved some saving of face and earned a little respect, however grudgingly. The shirt is proving very useful for cleaning the windows. It is nice and soft and doesn't scratch the glass. I will wash the car with it when it gets really dirty.

Any road, of course I am going to the PCW Show. By all means put everyone on "Fiend Alert" it will make it all the more challenging. I will even tell you that I will be there on the Friday. Don't expect a tie this year, as you can't be trusted to look after one properly. No, this year I have something much more appropriate in mind!

Just think of it. You will be stood there on Friday chatting away merrily to hundreds of different people, and all the time you will be wondering if this one is the Fiend, or perhaps it is him smirking over there. And I will be stood chatting with a pleasant smile on my face, looking all innocent and pure, and inside I will be shrieking with demonic laughter.

*The Fiend,  
Faringdon,  
Oxfordshire.*

**Keith's Reply:** Thanks for the mug. It will come in dead handy for getting the nasty bits out of the cat's litter tray...

● For centuries man has been perplexed by the greatest question of all time — how on earth does Paul Coppins manage to solve an Infocom adventure before breakfast? Surely no mortal can solve one before teatime without cheating? However, I have come up with several interesting theories!

● By breakfast, Paul means breakfast tomorrow.

● Paul is pally with Brian Moriarty, Steve Meretzky, Dave Lebling etc.

● Paul has a secret Zil disassembler hidden away.

● Paul receives a pre-production Invisiclues package with each game.

● Paul doesn't cheat and is in fact a genius.

● Paul knows a secret command built into every Infocom game which causes the adventure to automatically solve itself.

● Paul wakes up very early in the morning.

● Paul's watch has stopped.

*Paul Exley,  
Bury,  
Lancs.*

**Keith's reply:** Who said anything about Paul being mortal?

● The other day I strolled into our local shop with a friend, and found a Central Solutions compilation tape all written with *The Quill* — ten adventures for a fiver. Seeing it was written with *The Quill* I was put off, not because it is a bad utility, but because for every good *Quilled* program there are at least five bad or mediocre ones.

There is no reason why a *Quilled* adventure shouldn't compete with other cassette adventures. A well thought out vocabulary of about 150 words is more than adequate, as long as it is well thought out. After all, *Sorcerer of Claymorgue Castle* contained only 95 verbs, and that is one of the best adventures ever. Delta 4's games and *Tower Of Despair* apart, there are precious other good *Quilled* adventures about.

*Paul Gilbert,  
Hucknall,  
Nottingham.*

**Keith's reply:** Ah, but the number's growing! How about *Very Big Cave*, and *Dracula* for example?

● All the American disk adventures that are being released in the UK have been over here for years! *Asylum* (C64) has had me troubled for the last two years, and *Buckaroo Banzai* for a year and a half!

You should see the amazing specials here, on Infocom games. *Zorks* 1, 2, and 3, *Deadline Suspended*, plus *Typing Tutor*, all together for only \$25 (£12).

*Michael Spiteri,  
Seaford,  
Australia*

**Keith's reply:** Sounds worth emigrating for, Michael.

JOHN JONES AND  
LEVEL 9

John Jones-Steele, who originated *Abersoft*, and wrote *Colossal Adventure* for the ZX81 under that label, went on to convert it as

**Classic Adventure for Melbourne House.** Mordon's *Guest* was his next game, programmed for co-authors **Peter Moreland** and **Peter Donne**.

John recently gave up his job as a programmer at The University College of Wales, to become a full-time programmer for **Level 9**.

Meanwhile, Level 9 are increasingly finding the journey to London, one which they frequently have to make, to be inconvenient and time wasting. They plan to move to Bracknell, where they have lined up a row of four adjacent houses — one for each of them, and one where work can be done, and programmers can be accommodated.

ADVENTURE  
INTERNATIONAL

Rumour has it that **Scott Adams** is starting up a new company, following the failure of **Adventure International** in the USA. A new license for the **Questprobe Adventures** is being signed with **Marvel Comics**, to allow Scott to continue with the series.

Meanwhile, little has been heard of **Q4**, which promises to be based on **X-Men**, due, no doubt, to the problems which led to the demise of **AI**.

SILICON FOR  
RAINBIRD

Following the **Jewels Of Darkness** trilogy, **Rainbird** plan to release another batch of **Level 9** games — **The Silicon Trilogy**. Consisting of **Snowball**, **Return To Eden**, and **Worm In Paradise**, the original games will be given the full updating treatment with **Level 9's** latest adventure system.

HELP FROM  
ROBICO

Not easy adventures, **Rick Hanson**, and **Project Thesius**, from **Robico**, are both good quality text adventures, currently being enjoyed by BBC owners.

**Robico** are now offering separate help sheets for each game. To obtain one, return your old help cards with a stamped, self-addressed envelope.



# ADVENTURE CULTURE

## HELPLINE

### PROBLEMS A' PLENTY

This month sees a spate of BBC problems. First, we kick off with an oldie, in the shape of *Old Father Time*. **Tim Matthews** of Bollington, is struggling to open the chest.

Moving on to adventures from Robico, those specialists in not-so-easy BBC adventures, we come across **Chris Cranston** of Maidstone, playing *Enthar Seven*. He can't get into the shed, get past the Yarrye mountains, or disable the security camera. And he sees no point, so far, in the man singing in the caves. Do you?

"How do you get down the bank of freshly fallen snow, without falling and dying?" asks **Mike Thomas** of Caerphilly, who is playing *Rick Hanson*.

Hang on for a minute, Robico fans – there's more! A manhole on dusty ground is defeating **Huw Howells** of Llanidloes. He can't open it, and this time the game's *Project Thesius*.

Now here's a game that started life on a Beeb, and became widely popular and very long lived, through its conversions. Who can help **Timothy Riddick** of Kineton, to get through a crack in *Twin Kingdom Valley*? I haven't come across one myself, let alone squeezed through. If you've found the crack, and are skinny enough to get through, let us know!

This month's Jackpot goes to **Mike Stevenson**, who managed to stump the Helpline on all four games for which he requested help.

*Madcap Manor* has a seemingly useless squirrel; *Manor of Doom* has a landing with an unreachable hatch; *Operation Turtle* has a difficult code and an inoperable radio; and *Commando* has Mike stuck on a beach with infuriating messages that he can't go anywhere! The first letter with the answer to all five of these problems, earns its sender a t-shirt!

**Philip May** of Cardiff, playing *Fantastic Four*, tried to get Thing out of the tarpit, using some tips printed in *Crash*, he says. They didn't work! Serves you right, Philip, you should read a decent magazine. Try the one in the C+VG clues section this month – a GUARANTEED exit from the tarpit!

Here's some *Ultima 3* advice from **Tim Hammonds**, from **Torsten Meyer** of Gelsenkirchen-horst: "In order to

increase thy characteristic attributes, thou must pray at the shrines which stand in Ambrosia, a long forgotten land.

"To reach Ambrosia, thou must be blessed with the four mighty marks which can be received by touching the hot red circles of lava in the deepest hell. Then steer thy ship straight into the heart of a whirlwind..."

But **Torsten** is troubled, too. His party is stuck in the sixth level of the great *Styan Abyss*. Is there any strong fighter, or mighty spellcaster, who can lead him to the seventh?

So you're not up to fighting, nor into spellcasting? Perhaps you're the type who lounges around on beaches, trying to impress the girls by looking muscular? If so, **Robert Saunders** of Canvey Island, calls on you to do a spot of life-saving. He drowns in *See Ka of Assiah* whenever he tries to surface whilst carrying the Casket of Vibra.

*The Boggit* is a game that is immensely popular, generating plenty of questions. Most people seem to get stuck on three problems. How to get out of the first location. How to get past the trolls. How to escape the dungeon. Look for help with the first two in the clues section! Anyone got out of the dungeon yet? Please...

I got more than I bargained for from **Brian Hobson** of Huddersfield, who, reading that I hadn't heard of *The City of Ehdollah*, in October's C+VG, sent me his (original) copy of the game.

"Please don't send it back to me, I've been trying to get rid of it for long enough. Personally I didn't like the game, and never ever finished it..." wrote Brian.

Well, after that recommendation I feel like Ed Lines – "Thanks, but no thanks!" Meanwhile Brian is pressing ahead, ahead of me with *Aftershock*, and is wondering how to oil the sluice gate mechanism?

A warning now from **Jeffrey Moore** of Griesheim in West Germany, about *See Ka of Assiah*. His 64 tape crashes on loading part two, and so does his friend's. Does anyone have a part 2 that works?

Finally, how do you get by the Junkie with the petrol bomb, in *Mafia Contract*, asks a slightly singed **Luke Gordon** of Wath-on-Dearne.

### PAUL TAKES OFF

If there was ever an expert in solving adventures in no time flat

it's **Paul Coppins**. Paul has an uncanny knack of worrying away at a problem until it is overcome. And he not only reckons to complete a game before reviewing it, he completes many others, for relaxation and enjoyment.

But Paul will do more than that – he often gets quite indignant about a game in which he has found a bug that no-one else has come across – not the thousands of players, nor the author himself.

A recent find was an obscure logical flaw in *Seas of Blood*. But don't worry about it, the chances are you will never hit it yourself!

Paul has been writing adventure reviews, and answering Helpline problems for three years now, and a terrific job he has made of it, too! Rarely stuck for an answer, his enthusiasm for his subject has led him to become a real expert.

Now Paul has been invited to join *Rainbird Software* as an adventure tester – and I can't think of anyone better! So he leaves his job as Warehouse Manager of a popular firm of men's outfitters in Essex, to work in the Big city.

Will he be giving up his traditional bacon sandwiches, in favour of the more trendy tuna and cucumber variety? Will he go to work in a pin-stripe, with matching broly? Only time will tell!

Now he has a vested interest, it would hardly be fair for Paul to write adventure reviews, so you won't be seeing any more Coppins-type ratings! But we aren't letting him get clean away!

Paul WILL remain a member of the Helpline team, and concentrate on cracking the games, and replying to your problem letters. Well done Paul, and good luck in your new job!

face-to-face with the mighty adventure-playing public.

Their involvement with *Commodore User* came about as a result of them winning a C+VG competition, so they are, first and foremost, C+VG readers.

Daniel is currently studying for his A-levels, whilst Adrian has left school for University in Manchester. They work as a team in cracking games and answering letters, and will continue to do so – at a distance!

So, if you write to the C+VG Adventure Helpline, (and we hope you do!), here are the people who may be signing your reply postcard:

- Steve Donoghue, from Sunderland
- Paul Coppins, from Essex
- Daniel Gilbert and Adrian Bott, from Sussex
- Keith Campbell, IDEAS, Central penthouse!

### EUREKA! WHO'S THIS ... ?

A new adventure reviewer joins the team. It's **Matthew Woodley**, from Middlesex. If you think you recognise the name you're right. Matthew is the adventurer who solved Damark's *Eureka!* game and claimed the £25,000 prize! We thought that made him a number one choice when it came to revamping the writing team.

Matthew's first review appears in this issue. Oh, by the way, Matthew – the *Perrier* is on you!

### LUCKY JIM

Regular readers will be familiar with the name of **Jim Douglas**, the *Perrier*-drinking adventure reader who joined the Helpline team some eighteen months ago. Well Jim managed to get a permanent position at C+VG, with help and encouragement from the editor, **Tim Metcalfe**.

Writing reviews and features on a freelance basis, as well as continuing his adventure work, Jim has been a permanent fixture in the C+VG offices for some months.

But all that is changing, as Jim has gone up in the world! He is now Staff Writer on *Sinclair User* magazine. So Jim must leave the hallowed pages of C+VG, and the

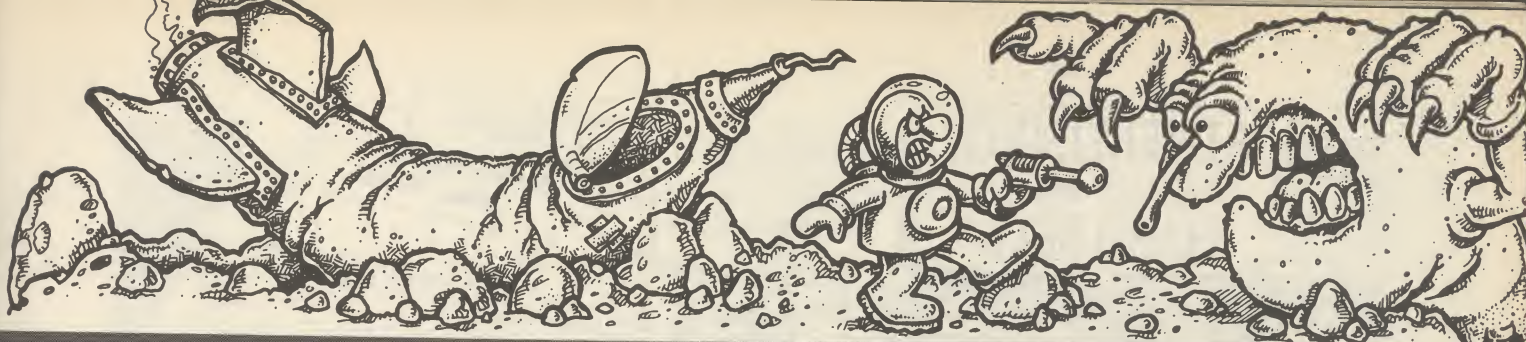
### NEW HELPLINE LINE-UP

With no Jim and only half a Paul, will the Helpline fall apart? Don't you believe it!

Will you please welcome **Daniel Gilbert** and **Adrian Bott**, two schoolmates from Sussex. Daniel and Adrian not only write *Play To Win* for *Commodore User* magazine, but help with the CU Helpline, as well as writing adventure reviews.

Daniel and Adrian joined Paul and myself on the C+VG Adventure Helpline stand at the PCW Show recently, and showed their mettle in answering hundreds of adventure problems





Adventure Helpline. Well, we wouldn't want all our secrets falling into the hands of Gordo Greatbelly, now, would we? He'd have them translated into medieval in no time!

## CHEAT'S CORNER

Paul Stapley of Whitby has ways of cheating *Quilled* games on the 64! Here's how to do it:

Fill the input buffer up by typing in a character until it is full. Press RETURN, and for your next commands type TEXT, followed by LOOK.

Wonderful, isn't it! All the objects in the game you're ever likely to come across! But the game will never be quite the same again, and you'll have to reload.

Paul discovered this in *Very Big Cave*, and *Seabase Delta*. But it doesn't work in *Boggit*, I discovered. Has Uncle Fergus got it right, or does the *Quill* need another Patch . . . ?

On C64 *Kentilla*, you can get some objects fast, according to Jeffrey Moore of West Germany. By entering the waterfall and then typing LEAVE WATERFALL, you should find yourself in Ogeron's house, with a lot of objects. Tell Elva to take them all, leave by the north, and you'll get no trouble from the gargoyle or fire demons.

## ADVENTURER OF THE YEAR

The great competition to find the C+VG Adventurer of the Year is now well and truly closed, and the entries have come rolling in. The answers to all the questions will be given in the next issue, when the names of the ten semi-finalists are announced.

Meanwhile, John McCann of Lisburn, has been agonising over some of the answers! "Name the odd word out, and why," has been bugging him.

"It seems to me that to find the odd one out you'll have had to play an awful lot of adventures, to find the word that is obviously not a magic one. But then again, you are looking for that sort of person." Exactly, John!

At the time he wrote, John had heard a rumour that Yoho was a spell in a game, and has crossed it off the list. Do that, by all means, John, but not for that reason!

## ADVENTURE CHAT

The public seem to think adventure players are mad, says John Ferris of Coventry. But he is sure they are wrong, because, he says, the little blue dwarf in his cupboard keeps telling him he is perfectly sane.

Our Copping hasn't lost his marbles. The trouble with him is that - he knows too much! This is confirmed in a letter from Paul Arendt, of Guildford: "Since meeting Paul Coppins at the PCW Show, I have felt sure you guys could solve anything . . ." There's faith for you!

# CLUES

LEATHER GODDESSES:  
Extract machine parts from the scrap, and decode the remainder.

ENTHAR SEVEN:  
Carrying the decobox into the cave will not be considered batty!

CASTLE BLACKSTAR:  
To delay explosion, use the flame resistant liquid from the kitchen.

THE PAWN:  
The Guna might have something useful to say, if only he wasn't laughing at the sight of your wristband!!

ZZZZ:  
Raise the sign and your hand, then pay your fare.

SEABASE DELTA:  
Enter 104 and 199 to launch the small missile. Swim to get the plank, which will act as a lever.

SEE KA OF ASSIAH:  
Sliding the door leads the way across the lake, to the casket of Vibra.

WARLORD:  
Um needs headwear!

BOGGIT:  
To leave the room, get the diary from the chest for the combination. EXAMINE LOCK and then type in the code.

PUB QUEST:  
A slab through the shed will lighten your journey - refills in the sewer!

FANTASTIC FOUR:  
Breathe and then hold it, about move 17, then wait until you lose that sinking feeling! Feel around, and clobber what you find!

KENTILLA:  
Don't get swamped - carry a dead Quarry!

HITCH HIKER'S GUIDE:  
Remove common sense from the maze, and show the door both tea, and no tea!

Here's someone who hates mis-spelling as much as I do! He doesn't like the game *McKensie* an awful lot, either! Malcolm Harden of Sheppey writes: "Do you have the slightest idea why it has the title *McKensie*? The game manages to embody all that I hate about adventures, and seems to have been written by a lobotomised chimpanzee. The spelling and the logic of the messages is atrocious. Take the final message - YOUR SPACESUIT STOPS YOU BEING DECOMPOSED," says Malcolm.

"Lack of oxygen and extreme cold is what kills people in space, decomposition occurs after someone is dead. The two cannot be connected. Anyway, how many people do you know who spell manoeuvre: MANOEVEOR?!"

Malcolm finished with a point to

get all adventurers thinking. What three objects would you most like to have in your inventory at the start of any adventure game, without, of course, knowing the plot in advance?

I've told Malcolm my choice - why not write and tell me what you think you would find most useful?

## ADVENTURE CLUES

Help this month came from: David Moore; Phillip Briggs, Sutton-in-Ashfield; Gavin McNamara, Bristol; Tim Matthews, Bollington, and Charlie Sweeney, BFPO 36.



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*MEMO*  
I'm having creative block this week. Use the packshot — it's got horses on it.  
*Col*

*MEMO*  
Why don't we shoot Eddie Grundy and Jack Woolley leading a blown-up packshot to some sheep? Don't forget the Beeb wants us to say 'By arrangement with the BBC' somewhere.  
*Col*

*MEMO*  
so please buy *The Archers*.  
listeners

and put your money on the favourite.  
*Twice Shy*

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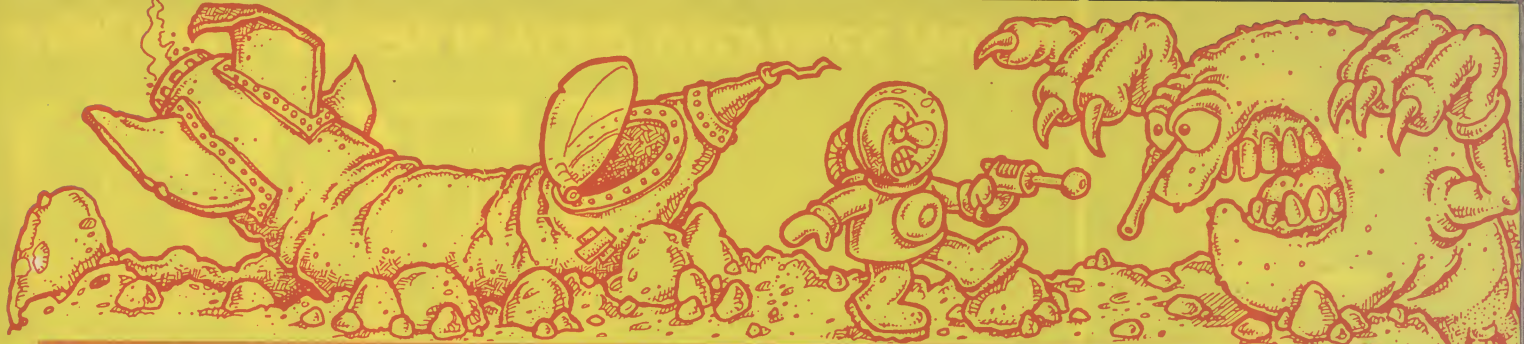
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# REVIEWS/1

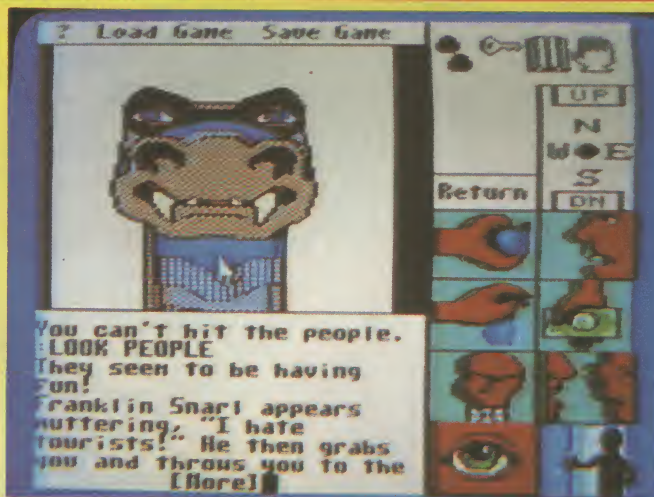
## TASS TIMES

- **Supplier:** Activision
- **Machines:** C64, Amiga, Apple II, Macintosh, Atari ST, and IBM compatibles.
- **Price:** Varies

Tonetown is where it's all happening. Get some bodystyle, jump into a Troppo, and flash your hooplets! Tass? I should think so! You're no Jonboi tourist — you've got ultra tone!

Off to Fast Freddie's for a GloBurger and Fizzie, before hot-footing it to Tonetown Party Night. Being the septmoonual time of year, Zaha and the Daglets will be in concert at the park, playing their latest hit, Tass, on the Zagtone. Enough to zap your cranium!

But it's not all fun in Tonetown, there's some serious work to be



desired, and although the parser accepts multi-word commands, it sometimes gives a screwy answer like SPOT GO TO THE LAB resulting in YOU CAN'T SPOT THE LAB THE GO. Still, I suppose it's a screwy game, anyway!

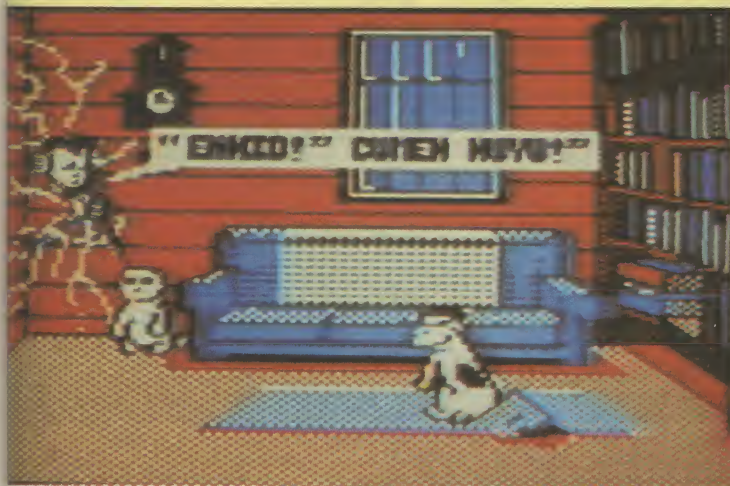
Like *Borrowed Time*, many of the graphics are animated, and there is one superb sequence, with Spot jumping back and forth through the hoop in the lab. There also sound effects. The clock ticking in the first location will slowly drive you mad, whilst switch the hoop on, and you will get a very realistic power effect. But my favourite location has to be the open-air rock concert, where the tune is a real foot-tapper!

There are plenty of puzzles to solve, and a pretty dramatic moment, when you are just patting yourself on the back for having done a good job for the Tonetown Times editor. Quite inexplicably, everything goes wrong, and you get a real rocket. Just like life under Metcalfe, really!

The package comes complete with a four-page tabloid Tonetown Times, which contains clues and background information to the zany world in which you'll find yourself. I loved this adventure — I'm sure you will too! Go out and blue a few picks! Don't be a stupid tourist Get Tass Times, or I'll feed you to the Allidiles!

Keith Campbell

- **Vocabulary**
- **Atmosphere**
- **Personal**
- **Value**



done. Gramps has disappeared from the lab in his winterised log cabin. Seems he went to sleep with the hoop on, and disappeared into another dimension. Left some notes about investigating the rip in space, something to do with anchovy pizza. So, in a bid to find him, through the hoop you go, too, following Spot, your faithful dog.

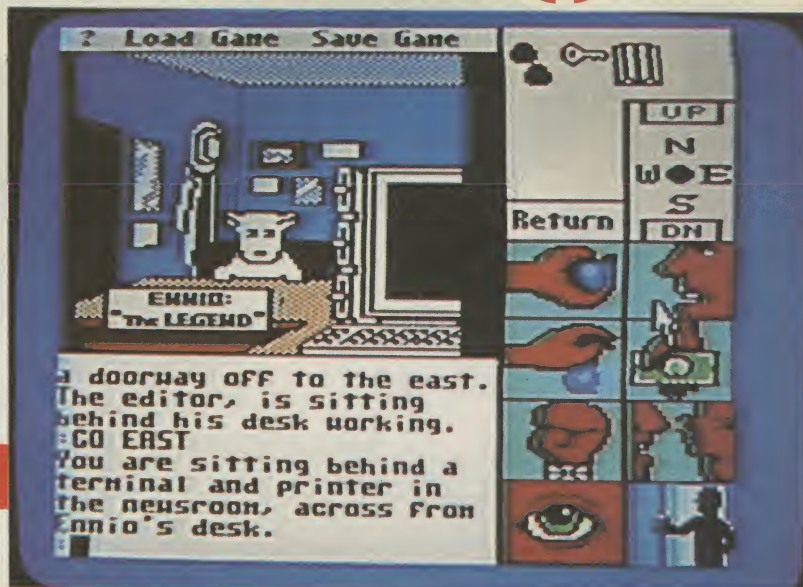
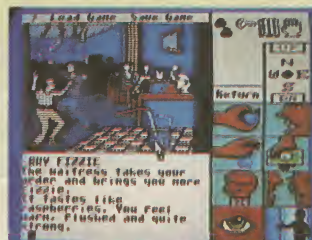
You emerge in a building site in Tonetown, owned by the fearsome Franklin Snarl, to find that Spot has undergone a radical change, and become Ennio, a canine reporter for the Tonetown Times.

All does not go smoothly on your arrival. Tourists are definitely NOT welcome, your appearance is, well, Jonboi-ish to say the least.

The locals, who are a pretty ultra bunch, snigger 'Stupid Tourist' behind your back. But tourist you are — why, I bet if you were to put a guitar-pick into the nearest float-fone, you'd only get a recorded message, when you really want to speak to someone on H728!

All the time you're giving yourself away like this, the local bigwig, Snarl himself, tracks you down with amazing regularity, and feeds you to the crocogators.

Just as well there is a QUICKSAVE feature for you will surely make good use of it, time and again, until you learn to become really tass, and have the ultra-touch.





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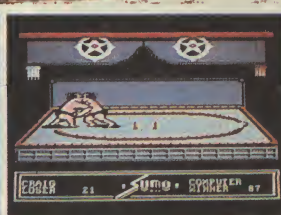
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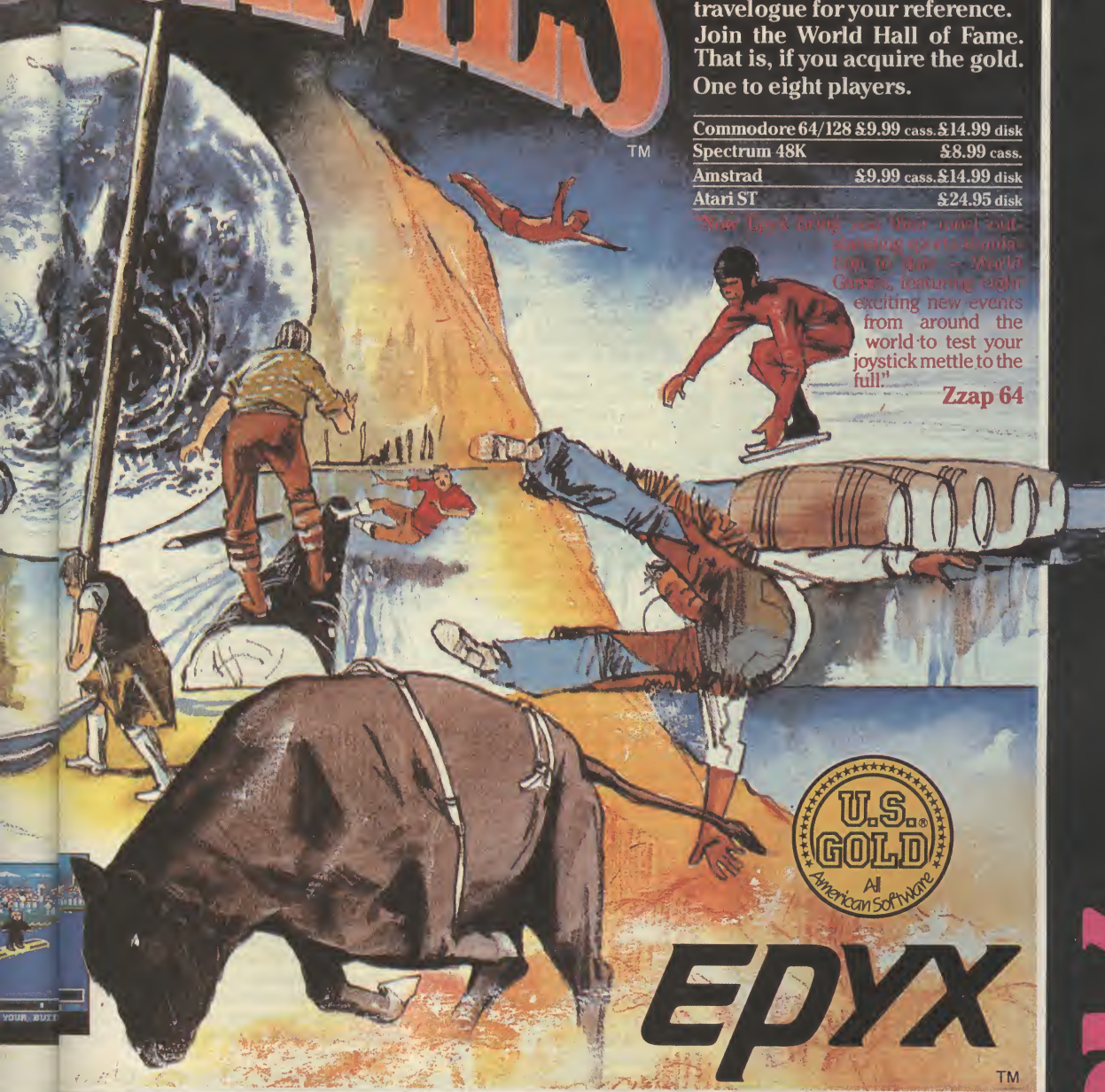
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# ADVENTURE

## TWICE SHY

At enormous expense, and at great personal risk, Keith Campbell ventured into deepest Soho, to investigate The Ram Jam Corporation. He returned with a very strange story. With two pages to fill at short notice, we had no alternative but to print it. We don't believe a word of it – do YOU?

**W**alk into the reception hall of the mighty Ram Jam Corporation's palatial office block, and you will think that you have entered a real-life adventure game. Cunningly disguised as a pub in Soho's Beak Street (there's even a sign, 'The Old Coffee Shop', hanging outside) it is not immediately apparent which of the hundred odd people swigging beer and munching tuna sandwiches is the receptionist.

He turns out to be dressed in a white shirt and dickie bow, and is obligingly serving drinks to the staff, between receiving visitors

Dickie Bow pointed him in my direction. Simon popped along to George's office, and dragged him downstairs.

He sat out in the magnificent Ram Jam patio, sipping cocktails and watching an articulated lorry. It had mistaken the narrow personnel portal of the Ram Jam building for a major highway, arriving in the patio to get stuck between the memorial fountain to Crowther and Wood, and the statue of Scott Adams. "What a clumsy way to deliver wheelbarrows," mused George.

George it was who had given

programmer. Trev looked suddenly shifty. "Didn't bring it in today," he muttered into his Champagne shandy. I hinted strongly that I suspected this to be a ploy to keep the game from the greatest computer mag ever. Was this an attempt to sell the story to another magazine for a telephone-number figure, I demanded?

George spilled the beans. *Carpathia* is set in an infinite library. Pick up and read a book, and you'll be into the adventure. DROP BOOK and you've quit.

"There is a lot of interaction with the characters," explained George. "You'll come across the butler, of course, who is extremely tidy. If you leave things lying around, he'll get really upset."

"Then there's the Dodo's egg. If you hatch that out, you'll end up with a bird that devours soft furnishings. Can be a problem..." smiled George.

He walked the 500 yard length of the patio, and mounted the stairs to the hub of the Ram Jam empire.

Trevor started untangling joysticks, disk drives, and monitor leads, from the empty coffee cups and overflowing ashtrays cluttering the opulent marble computer desk.

People walked in and out of the office, articulating expletives about Trev's latest piece of programming.

"Who's the boss around here, then?" I asked. "We have no boss. We only work with people we get on with," George explained.

"Trevor and I met in the Thai Restaurant in Soho. I'd had a great meal, and was just doing a runner when I found myself jammed in the doorway with him. Seems he

had the same idea at the same time. We decided to set up Ram Jam over the washing up."

George and Trevor stared at me with a defiant smile. It was a story I couldn't challenge.

"As for Simon here, I first noticed him when he was standing on my hand in a pub."

That episode will appear in *Carpathia*, when the adventurer finds a trapdoor. Once through it, you will find yourself descending a long iron ladder. After a while, you begin to hear footsteps coming down behind you. The shaft is a dead end, and you get stuck at the bottom, in some pain, as you realise there is a foot standing on your hand.

I was still unconvinced that things could run without some sort of management structure. At the back of every business there is at least one accountant, who, given half the chance, will take over and spoil everything.

"Oh, yes!" exclaimed George, knowingly. "The sort who stultifies all creativity. We have a couple – Snavelly and Weems – who we keep at arms length."

"It's quite amusing following them round Marks and Spencers," grinned Trevor. "Weems is very fussy about his clothes. He'll go to great lengths to get hold of a waistcoat that bulges between the buttons, like it has a frill. It's incredible how they make them such a perfect fit for him. He leaves a trail of tried-on clothes all around the store, taking each bit of a suit from a different set."

"And, of course, Snavelly is into rolled umbrellas," mused George. "He feels at the mercy of the whole world without one, even if it is hot and sunny."

and answering the phone.

"I have an appointment with George," I explained, taking advantage of the facilities and ordering a pint and a round of tuna and cucumber.

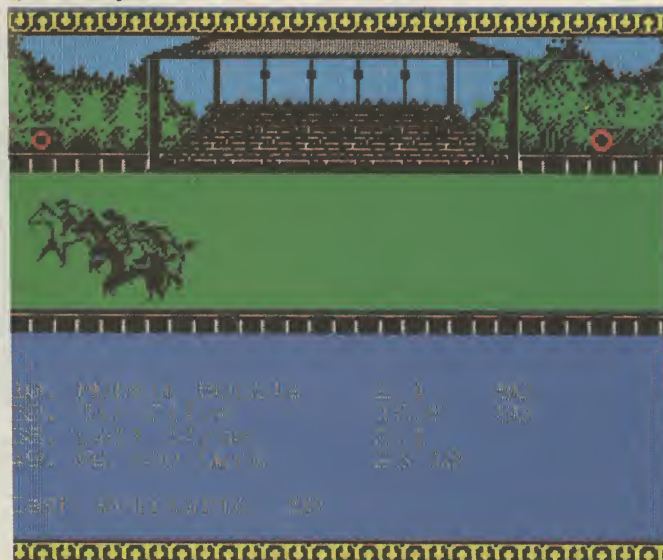
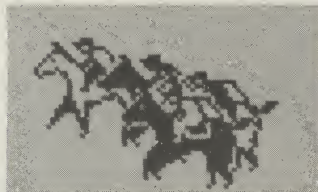
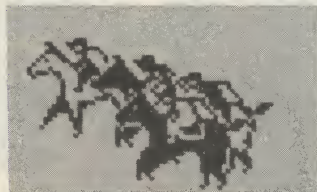
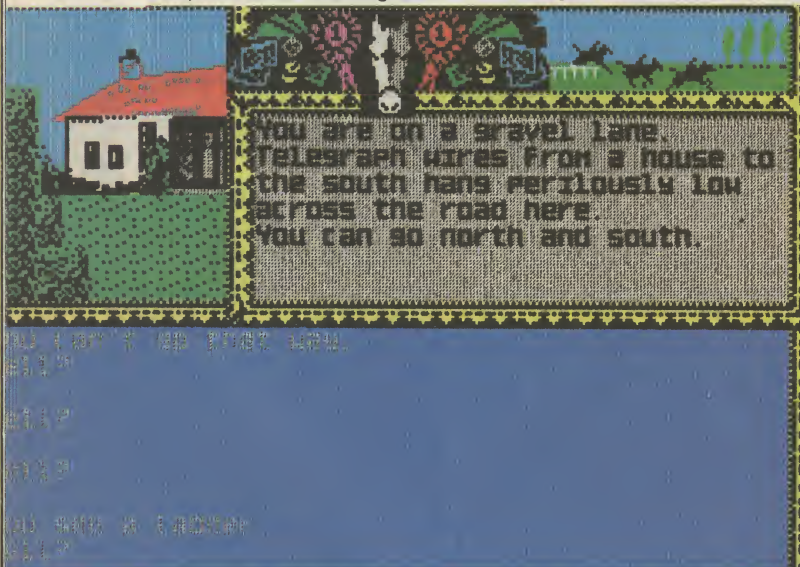
"Awfully sorry, sir, I can't say I've seen George around today. £1.68 please," he replied helpfully, with the respect expected of a receptionist.

It wasn't long before Simon passed through to check out for lunch.

birth to Max Headroom – THE Max Headroom you understand – and made a cool £100 billion out of his brainchild. Well, it's fairly rare even these days, for a man of George's slim build to give birth to an entity of Max's stature.

We weren't getting to the point. "What about *Carpathia*?" I asked, ever eager to please a software-hungry editor with a hot title.

George looked in alarm at Trevor, his bodyguard and chief







# EXCLUSIVE REVIEW

As they were enthusing about their latest project, an arcade game called *Gas That Badger*, to be released on the new Snibbo label. I asked if I could take some pictures, and have some full names.

"No names - we're not into personalities!" Simon became very definite.

"We can give you some press photos," offered George. I declined, pointing out that C+VG photos are specially taken and processed to allow for that essential ingredient which allows any picture to be placed over any caption, without the reader noticing the difference.

"Just like the screen shot of *Terror Of Trantos*, a few months back?" nodded George.

I decided it was time to leave. "Here - if you really want to have a look at our latest and greatest game, try this!" called George down the stairs after me.

A pre-production copy of *Twice Shy* hit me on the back of the head. I grabbed hold of it before someone nameless changed his mind.

## ADVENTURES WITH A BIRO

Ram Jam pin their hopes on *The Biro*. This is their own adventure creator utility. It's designed to allow the writer to write, with no knowledge of programming.

George Stone is Ram Jam's writer, and *The Biro*, he feels, allows him to write his ideas on a computer with very few constraints.

This utility has some very special facilities, that enables the writer to structure an adventure in a way that makes it more like a story than a mere succession of puzzles.

There are, of course, some strong similarities with "conventional" adventures. Both George and Trevor were weaned on the TRS-80 Scott Adams series, and accept that he unofficially laid down ground rules and conventions that are still adhered to today.

*The Biro* not only caters for locations, but allows each location to be placed in a defined "region". If, say, a dozen locations are set in an underground dungeon, these will be one region. Any exploration of the region, rather than the

series of locations, will require light.

But perhaps the speciality of the *Biro*, is in catering for interactive characters. Each can easily be given precise areas in which to move, and be told at what frequency.

Character attributes may also be assigned, and these do not merely cover the usual list of strength, skill and stamina. Heart's Desire instructs the program as to which object a character covets above all else, and Attitude determines how he will react to each of the other characters in the game, if and when he encounters them.

These factors affect the player, since he or she is defined in precisely the same way as the programmed characters, and takes his or her chances alongside them. In other words, the computer characters act just as if the adventurer is one of them.

I put it to George Stone that the writer cannot really use this as if he were writing a story. He must have an orientation towards computer logic.

"Only in the same way as a television writer will be familiar with the way in which TV works," explained George.

In fact, if the writer doesn't want to use a computer to create his adventure, he can fill in a series of forms, each of which represents a screen in the *Biro*'s input mode.

The *Biro* is available on license to anyone who wants to write an adventure game. But Ram Jam insist on keeping editorial control over anything that goes out on it. The finished game is submitted for Ram Jam scrutiny, and if it is not good enough, it gets thrown out.

## TWICE SHY

Supplier: Mosaic Publishing/Ram Jam Corporation  
Machine: Spectrum 48/128k (£9.95) Commodore 64/128k/Amstrad (£9.95 cass, £12.95 disk)  
Version reviewed: Spectrum

*Twice Shy* is the title of a book by best-selling thriller author Dick Francis, and is set in the world of horse racing. Ram Jam have taken the book and turned it into a composite adventure and betting game.

The book is not provided in

the package, and you don't need to read the novel before being able to complete the adventure. However, reading it in advance of playing the game will add to your enjoyment - and provide some useful background.

In the adventure game, you play the part of schoolteacher Jonathan Derry. You find yourself in your sitting room with your wife Sarah. The phone is ringing, and Sarah has to leave hurriedly on a mercy mission to Norwich, to help some friends, the Keithlys.

Donna Keithly is in trouble - she has stolen someone's baby.

A look around the house yields all sorts of interesting objects, including a sharp knife, an Enfield rifle and bullets, plus a cheque for £150.

Outside is your dusty if not trusty old Peugeot, and soon you are driving round the M25 near Northolt.

In an adventure which allows travel over long distances, with freedom to choose different routes, and has detailed local scenarios, there is considerable difficulty in providing a realistic mechanism for movement.

Ram Jam achieve this very well, limiting motorway routes by getting you irretrievably lost at interchanges, yet allowing turn-offs where they are relevant.

Petrol can be a problem if you make a mess of the route, but not to worry, a cheery AA man will tow you to a garage. He'll even repair the car for you if you inadvertently try to drive south down the northbound carriage-way - for a price!

Arriving at the Keithlys, you find Sarah already talking to Donna and her husband Peter. If you are a drinking man, it won't be long before some cassette tapes fall into your hands, in rather worrying circumstances.

There're characters around who would dearly love to get hold of them. And as soon as they realise YOU have them, they probably will!

Ram Jam has written this game using the latest version of *The Biro*, and very neat it is too. I played the Spectrum version.

The screen is divided into four

windows. The text window occupies the bottom half. Conversation with the player takes place here - using a redefined set of 48 characters per line.

Above this is the location description window, again with a new set of characters, but this time slightly bigger.

A fixed graphic 'title' showing a horse's head, rosettes, and horse racing tops the location window, whilst to the left of these windows is the current location graphic.

Although this occupies only about one sixth of the screen, the pictures are extremely effective, and artistically drawn.

The whole presentation is extremely professional, with a colourful and attractive look and feel about it. With all these windows, and a parser that accepts fairly complex commands, including speech, the response time is amazing. A change of location is usually a good test for the longest response, requiring changes in text and graphics. In *Twice Shy*, the prompt is back in under two seconds!

A completely novel feature of the game, is that when you are at the racecourse, you can type RACE, and move from the adventure into a horse racing simulation.

How much money you have for a flutter is determined by your financial state in the adventure.

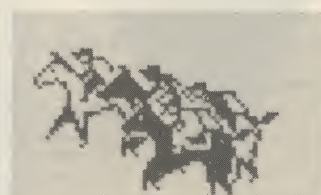
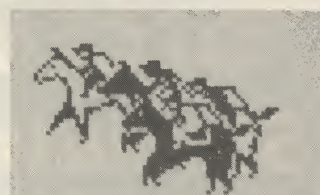
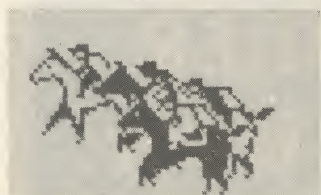
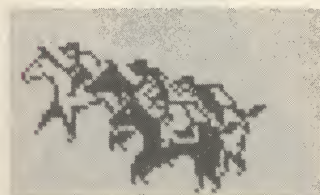
An "event" consists of six races, each with four runners. The weather, going, and distance is displayed, and the form of each horse can be called up, before your bets are placed.

At the off, the race is displayed graphically, and if you watch carefully, you'll notice the position of the horses reflects how they are faring. The one nearest the top of the screen is the horse named first in the list of runners.

*Twice Shy* is an unusual and entertaining package, containing two games for the price of one, or, if you prefer, one big game with a difference!

Keith Campbell

- Vocabulary 8
- Atmosphere 9
- Personal 9
- Value 10





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This time we look at money. Money? Money is what matters most. We look at what costs what and provide the definitive Christmas buying guide to everything for the Spectrum that's worth scrimping, saving or nagging aged aunts for.

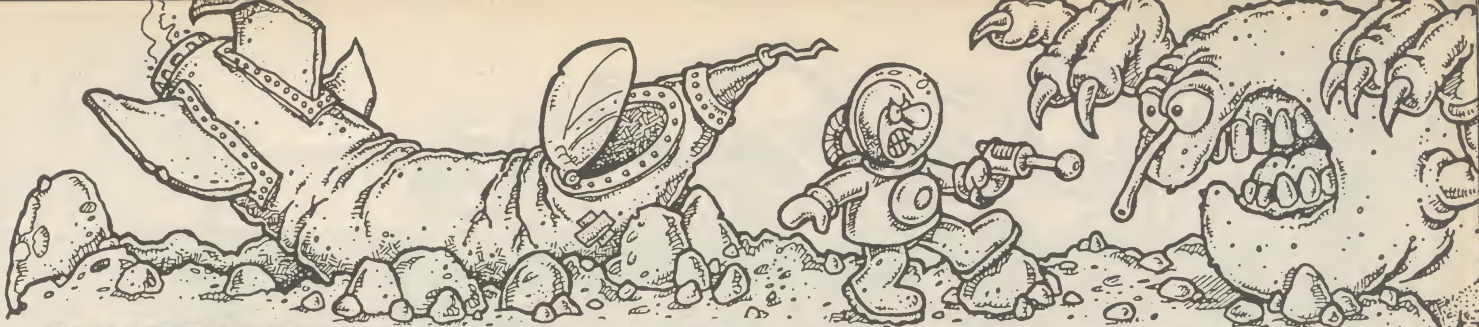
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## REVIEWS/2

# THE PAWN

● **Supplier:** Rainbird/Magnetic Scrolls

● **Machine:** Commodore 64

● **Price:** £19.95 (disk)

It's rarely that we run a second review of any adventure, but *The Pawn* has made such an impact, that it's worth having a closer look at it in its C64 format, newly released. Considering *Pawn* started off life in text on the QL, then progressed with graphics to the Atari ST and Amiga, it is amazing how closely to the 16-bit versions this first 8-bit *Pawn* compares.

The graphics perform in the same 'roller blind' fashion. On entry to a new location, the picture automatically slides down from the top, covering up the screenful of text already there. Move elsewhere, and up it goes, revealing the text.

Manual control of the picture, with no mouse available, is achieved through the Commodore's function keys, each depression of which moves it up or down by two lines of text.

The graphics are as near a copy of the originals as it is possible to get on the Commodore, and certainly better than anything I've

seen in a C64 adventure before. But they do lack some of the fine detail and range of colour, present on the Amiga and Atari versions.

There is an optional cameo, a miniaturised version of the main picture, which slides in diagonally from the top right hand corner of the screen. This feature, too, is controlled by a function key, and the cameo is displayed on second and subsequent visits to a given location.

This gives a much quicker response, and a quick glance serves to illustrate the player's whereabouts without the necessity of having to wade through a lot of text.

An unusual feature of the package is that not only is it

copyable, but the purchaser is strongly recommended to make a backup copy at the outset – there's even a copy utility included on one of the disks, that will do the job.

The Atari ST version is the only one to have copy protection, and because of this, it is a slightly different game. The 60 page novella that is included in the package is the key to avoiding piracy. All copyable versions of the game ask the player a detailed question about the story in the novella, from time to time.

Roddy Pratt, the Magnetic Scrolls programmer who was responsible for the 64 conversion, told me that this was already proving effective.

*The Pawn* is set in Kerovnia,

where you find yourself wearing a wristband that you cannot remove. To get it off, and thus complete the game, involves you in a series of highly interlocked puzzles, laced with mischievous sense of humour.

At the start, the problems are reasonably gentle, but the going gets progressively more difficult beyond about 100 points of the 350 maximum.

With the Apple II (£19.95), Macintosh (£24.95), and C128 (£19.95) already around, yet more releases are in the pipeline.

About now you should be seeing *The Pawn* on Amstrad 6128 (£24.95), Amstrad PCW 8256 (24.95), and Atari 800/130 (£19.95); and there will be an IBM version (£24.95) available in December.

If you are a keen adventurer, *The Pawn* is a must; if you merely enjoy adventure games, you'll find few to beat *Pawn*. If you hate adventure games, playing *The Pawn* could mark the turning point in your life – your conversion into an adventure addict!

Keith Campbell

● Vocabulary	9
● Atmosphere	10
● Personal	10
● Value	10



## RETURN TO OZ

● **Supplier:** US Gold

● **Machines:** Spectrum 48K, Amstrad (£8.95), Commodore 64 (£9.95)

● **Version reviewed:** Amstrad

This is essentially an icon-driven game for really young adventurers controlled purely by use of the space bar and RETURN keys.

A picture of the scene is displayed, and below it, one of a list of options is shown in highlight. The options are LOOK, TALK, SEARCH, GET, LIST and LEAVE. Hitting the space bar moves the highlight on to the next option.

If you select something that has more than one alternative, for example LEAVE, then a box highlights one of the exits. Tapping the space bar moves the box to another exit.

LIST is a pictorial inventory, and is displayed on a separate graphics screen, with choices to QUIT the list, DROP an object, or USE an object, all controlled in the same way as before.

Thus, it is a very simple game for youngsters to operate, but will it entertain them?

This is a statue of a strange metal man. He has an axe and his eyes show no fear but, more, danger. There is danger here! There is a rope attached to the Tin Woodman statue.

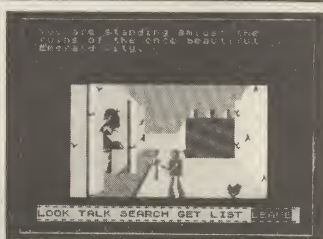


You start off with the opportunity to take a chicken and a key, and by moving, progress to a hospital, where a doctor is about to strap you into a nasty looking electrical machine. Eventually, you escape, and find yourself on the yellow brick road.

The graphics are pretty lousy. On the Amstrad version that I played, there seemed to be too

much white, which made the highlighted boxes difficult to distinguish.

The yellow brick road is presented in an unforgiveable white, and seems to loop endlessly between an empty location, and one with some winged evil eyes. In this, and some other locations, you seem to be trapped, until suddenly, for no apparent reason,



the LEAVE icon becomes available.

Altogether I found the game baffling – I just didn't know what was going on, nor what I was doing wrong.

My wife, a primary school teacher, played *Return to Oz* extensively, and came to the conclusion that young kiddies, at whom it is targeted, would soon become hopelessly bored by it. Not recommended for the Christmas stocking.

Keith Campbell

● Playability	4
● Atmosphere	5
● Personal	0
● Value	6





# REVIEWS/3

## AFTER SHOCK

- **Supplier:** Interceptor Micros
- **Machines:** Spectrum 48/128k, Amstrad CPC
- **Price:** Varies

**Shades of Chernobyl!** As an engineer, presumably for a nuclear power plant, you have been organising the repair to its backup cooling system for the last few days.

A military underground nuclear test sets off a series of earth tremors, and the city is evacuated, but you remain in your office, which, for some reason, is on the other side of the city from the power plant.

The repair crew phone to say that the main cooling system is losing pressure, and the backup system repairs are not complete. They are pulling out – the reactor will explode in a few hours.

There is no alternative but for you to make for the plant, and carry out the repairs yourself. Here is where the adventure starts, and you find yourself trapped on the top floor of your office building. Everyone else seems to have got out. The building is deserted, and you head for the lift to make your getaway. But the power has failed, the lift is useless, and to make matters worse, there is a fire raging in the stairway.

What you do next, and how successful you are, depends very much on whether you hit upon the correct phrases. Much is made in the blurb about the full-sentence command analyser, and its rejection of grammatically incorrect input.

The trouble is, full sentences,

not just two word commands, are needed to get over the first hurdle in this game, and they have to be just right.

That is not easy with a very limited vocab, and an uninformative **YOU CAN'T** response. So for me, the game soon resolved itself into a word and phrase finding exercise.

Having removed a panel in the ceiling of the lift, it took me some considerable time before I hit upon **CLIMB OUT OF LIFT** as the only way of escape. **CLIMB OUT** was not accepted with a **PLEASE REPHRASE THAT**. So what chance would I have out there, faced with the immense technical problems

of making a nuclear reactor safe?

Once outside the building, I was in the ruined city, amid piles of rubble and devastation, which were described in a way that nicely built up the atmosphere, though many were "empty" locations where nothing much seemed to happen.

This is a graphic adventure, and although there are relatively few pictures, and not over-colourful ones at that, they are superbly drawn.

Some are very effectively animated; for example, there is one of an oil-tanker on its side, with oil gushing out. Another depicts a pile of rubble with an

arm sticking out – watch carefully and you will notice the hand opening and closing, clutching at thin air.

The graphics clear for the yellow on black text display, which scrolls up from the bottom of a blank screen. Type-ahead makes replaying at speed that much easier – once you can remember the commands.

Could have been a **VERY** good game – pity about the vocab!

Keith Campbell

● <b>Vocabulary</b>	3
● <b>Atmosphere</b>	7
● <b>Personal</b>	6
● <b>Value (basic cass)</b>	7

# H.R.H.

- **Supplier:** 8th Day
- **Machine:** Sepctrum 48K
- **Price:** £6.95

8th Day are all out for controversy with their latest game, *H.R.H.* The cover depicts the Queen on a stamp, making a rude sign, and that kind of *Spitting Image* humour continues throughout the game.

You start off in the Post Office, queuing up for your dole money. Behind you, Princess Diana waits for her family allowance as Prince William runs about wearing a pair of large rubber ears! You take your cheque, but soon realise that it is made out to the Queen, and is worth for £250,000.

In your mind's eye, you see yourself being knighted as you hand the Queen her dole money, but as you set off to return it to her, Prince William kicks you in the leg, and runs off with the cheque. Now you must recover it!

The game is *Quilled*, with a little help from the *Illustrator*, and will only allow you to type in the exact answer to each puzzle. If you type anything else, it tells you: "I nearly understand".

The first problem involves you passing on telephone messages from Prince Andrew's girl-friends, saying that they are not pregnant. When you tell Andrew the good

news, he gives you a drink – and by the third call, you're feeling rather tipsy. The game uses a rather naughtier word, so beware, kiddies!

When drunk, you can actually take a Pink Elephant, which you see floating above you, to give to William. He gives you a spider, which so frightens an old lady, she drops her bus pass, and so on. By the way, this little sequence runs up three points out of the total 250 required to complete the game.

There are many ways for you to be stopped in your tracks during the adventure, so it is a good idea to take full advantage of the

'Memory Save' option, which involves no extra loading during a playing session.

All in all, this is an average *Quilled* adventure, though more effort seems to have been put into a funny story, rather than trying to involve complicated levels of vocabulary.

If you like *Spitting Image* humour, this could be right up your street!

Matthew Woodley

● <b>Vocabulary</b>	5
● <b>Atmosphere</b>	7
● <b>Personal</b>	6
● <b>Value</b>	5



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You could be a hero for just one day if you get your mitts on a copy of *Labyrinth* – the tasty looking game-of-the-film from Lucasfilm. The movie stars David Bowie and a heap of 'orrible monsters. The game stars YOU. Plunge into the mystical world of the *Labyrinth*, meet new friends and influence people. Our American ace reporter Marshal M. Rosenthal has been checking things out down in Silicon Valley, U.S.A.

# Labyrinth

Nestled in a hidden valley of southern California, away from prying eyes, lies Skywalker Ranch. At first glance, you are not impressed by the traditional Victorian look. Named after the young hero from the Star Wars trilogy, you'd expect high tech-glass, chrome and steel formed into futuristic shapes.

Instead there are lush bungalows arranged around a large ranch house, well appointed as if a time portal had opened up and dropped it out of the 18th century.

But there is more to Skywalker than meets the eye, for it was not built in

making movies. Who doesn't know of the Muppets? He is a master of high-tech. How could he be otherwise when his puppets seem so alive? Both he and Lucas use specialised and innovative technology to create wonders on screen. Together, their companies form quite an impressive package.

*Labyrinth* concerns itself with the effects of wishing. Especially of wishing for bad things that you might later regret.

Teenager Sarah is fed up with having to babysit her younger brother. She wishes he would go away and not be

rely on it in order to be able to participate.

David Fox, designer/programmer, is the production manager for the game. "Maze elements have been used before of course, but here we wanted to really design an interactive adventure that the player could respond to."

"The purpose," Fox states, "has been changed in that you have an unexpected encounter with the Goblin King, who challenges you to find him within his hidden world. You must accept the challenge and win, or become his thrall forever." Fox adds that the graphics and text are cinematic – they imitate camera movements that are appealing on film and so maintain the viewer's interest.

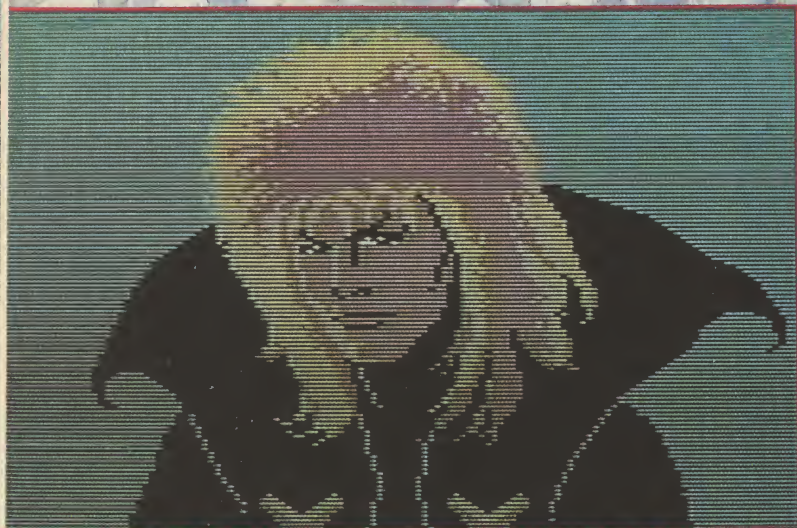
This is the division's first adventure

game, and the designers have gone all out. You play either a male or female character, and all the screen figures are richly detailed and resemble their film counterparts. David Bowie, who plays the Goblin King, is there in all his fiendish graphic glory.

A joystick controls your character in the graphic window occupying the upper part of the screen. There is no text line for you to type on though.

Instead there are two wheels at the bottom of the screen which can be rotated to form actions and commands that effect changes in the game.

"We got tired of traditional parsers



honour of film maker George Lucas, but by him.

Not to be a movie set, or testing ground for special effects – but to provide a haven for creativity and creation. A think tank where Lucasfilm personnel can meet, meditate and design the latest and the greatest which the public has come to expect.

One of the projects to emanate from within these walls is the movie *Labyrinth*. It differs from previous Lucasfilm ventures in that it is a collaboration with Jim Henson.

Henson, the mastermind behind Kermit the Frog, is also no stranger to

around to bother her anymore.

Much to her horror and amazement, Jareth, the Goblin King, appears to honour this wish!

Sarah is now forced to enter a strange and mysterious world in order to rescue her brother. The film works without violence though there is plenty of action to keep you on the edge of your seat.

It's only natural that Lucasfilm's game division would jump at the chance to turn this into a game. The designers decided that there should be a maze. A challenging adventure that takes its root from the film, but doesn't





# Labyrinth

which can be psychéd out," notes Fox. "The player spends too much time figuring out all the combinations the computer can respond to, and so in effect gets bored by learning too much."

Fox jokingly refers to the wheels as his "slot-machine" parser. "What is important," he adds, "is that different combinations become available depending upon where the player is. There's still freedom of choice, but we've eliminated the dead end or 'insoluble' situation."

Labyrinth operates in real time, but fortunately there is a pause feature - pretty necessary as few will have the endurance to handle the 13-14 hours needed in one session.

Another difference from the traditional adventure game is that

maps become useless, as this unknown world is fantasy and so operates outside of the laws of physics. While there are arcade elements to deal with, this is one time when strategy really counts.

Other innovations exist as well. The landscape scrolls in two directions, both vertically as well as horizontally. A three-quarters perspective also enhances viewing.

As has become sort of expected from Lucasfilm games, characters are large and possess a fluid cartoon-like animation. There is also perspective changes of the characters as they move towards and away from foreground objects.

"In the Eidolon," explains Fox, "we created some interesting shapes that

moved around really fast. But their size stayed constant. Here, it's like real life where a figure diminishes in size as it moves further away.

"Charles Kellner worked out the code that enables the figures to change size depending upon their position on screen. This is quite a feat, because such actions eat up a lot of the computer's processing time. But Charles was able to optimise the effect while keeping the action moving right along."

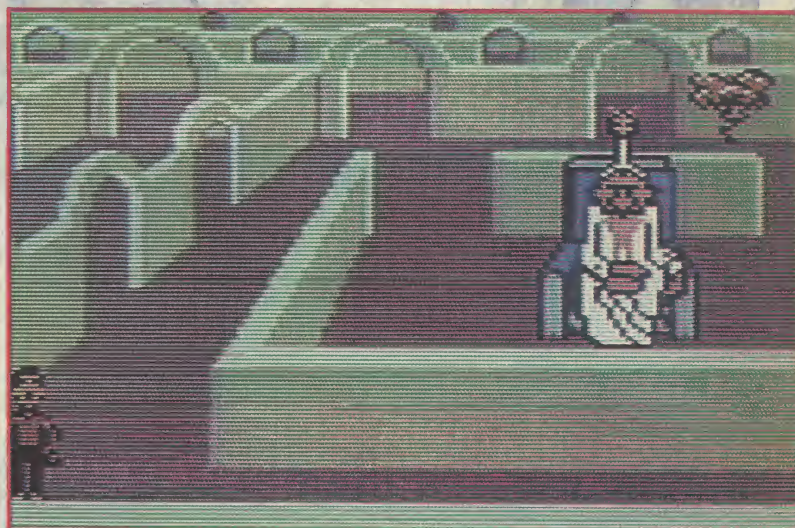
The game stays in sync with the spirit of the film in that it consists of situations that are more humorous than

The animation was done on a special software system developed by Kellner, and it went through various incarnations; from ACE to LACE to GRACE [Graphic Animation Cell Editor].

The program allows images to be created as separate segmented pieces and then joined together. This enables a large animated figure to be developed piece by piece.

The images were then taken to artist Gary Winnick to develop. Winnick, by the way, is responsible for the Jaggi monster so horribly seen in *Rescue on Fractalus*.

Your master  
remain with  
end of time.



violent. You can fail a test, get roughed up a bit - but nobody dies in a burst of flame or screaming agony. After all, games are supposed to be fun!

There are puzzles to solve and situations to resolve. Serious things happen but in a funny way. You might get caught by a squashing machine and so condensed like an accordion, but eventually you'll spring back up. Of course you'll look pretty ridiculous, so watch your step!

In a move that would no doubt endear them to Henson, puppets were viewed and analysed in order to improve the character's appearance.

Ken Macline (a noted fantasy artist who did the Eidolon cover) also worked on the images.

Meanwhile the backgrounds were being created by Matt St. Louis, who had designed and executed the Koronis Rift Cytech robot. As might be expected, this is a large game which requires both sides of the disk in order to execute.

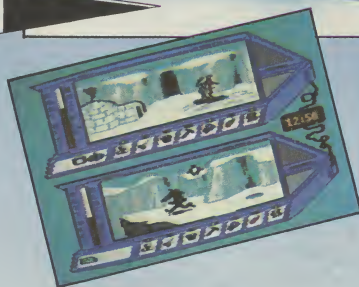
Fox admits that a lot of what happens in the game comes from special personalities who helped to mould the fantasy world.

Who are the mysterious people? Stay tuned to find out!



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## GAME ELEMENTS

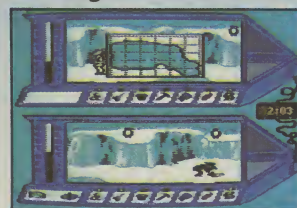
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# DATA BYTE



Charlie Kellner is one of those "special personalities". He ranks as one of the old-timers in the computer world although he's only 36.

He studied maths and physics in school, but didn't realise that more and more of his time was going into computers until one day it hit him.

"I hadn't even considered a career in computers. I figured that maybe soon everybody could have access to terminals, but I never thought that we'd have these little desktop models selling for a hundred dollars or so."

He decided to learn about the IBM machines. Then he heard about a little company starting up called Apple, and headed out to California to become a part of history.

Three years taught him about the 6502 microprocessor and how operating systems work - and how they don't.

Lucasfilm was tooling up their new Games Division, and within a few months of its start, Kellner was a part of it.

Loren Carpenter was busy designing his fractal effect, which would be seen in *Rescue on Fractalus!* (and also later in *The Eidolon*). Kellner's task was to create the pilot animation, the ship's flying motion and the gun emplacements on the mountain tops.

"I remember how strange it felt to take mainframe mathematical computations and reduce them to fit onto a micro," Kellner remarks. "What would go on in my mind changed depending on the piece of work. When I was doing the graphic paint routines and the pilot, I saw pixels and data that had yet to be solidified. Working on the motion control for flying caused objects to zoom around in my mind's eye."

"The thing to keep in mind," says Kellner, "is that neither *Rescue* or

*Ballblazer* were thought of as money-making ventures. The Game Division's purpose was to take a long view towards creating interactive movies. We were using computers as a new and flexible way of seeing things, and it was a pleasant surprise to find that the results were games of high playability and entertainment."

The *Labyrinth* project called on all of the skills and talents of the Games Division. Kellner suggests that it's often good to work from scratch, where you can create what you will and modify it as you go.

"But," he notes, "it's important to start with a concept of the experience that is going to happen. Starting off with only a great graphic effect can get you lost. You need to know what you want the player to experience."

Early in the project, the *Labyrinth* team spent a week in England - brainstorming with Jim Henson. This gave the team a good understanding of the non-violent aspect integral to the film, and the motivation behind the various characters.

The team then set out to create a believable and complex interactive environment. Rather than a carbon copy of the film, it becomes YOUR trip through the *Labyrinth*.

"This was one of the most rewarding and demanding experiences I've ever worked on," says Kellner. "It was always 'Let's stay just a bit longer and try this out' - we were held in magnetic attraction of new ideas and techniques."

"The VAX terminal got so overloaded that we enlisted the aid of a 68000 SunGraphic mini-computer to take up the slack. It was a real challenge to cram all this down the throat of the 6502." But what exactly did they accomplish?



"Nobody loves cartoons more than I," smiles Kellner. "One of my idols is Tex Avery, a cartoonist for Warner Brothers, who is credited with being the 'father' of Bugs Bunny (among other things)."

Avery was a master of the "squash and stretch" technique. A classic example can be found in his retelling of the *Little Red Riding Hood* story. A Wolf-about-town sees *Little Red* singing in a posh nightclub. He gets so excited that his entire face expands like a balloon, his eyes bulging out a mile as his mouth contorts like a pogo stick gone mad.

"This is one of the cartoon effects we wanted to reproduce," says Kellner. "One we all take for granted in films. But, to be honest, this isn't something that micros have been able to handle very well. Many times, you just get very stilted figures with hands moving woodenly back and forth."

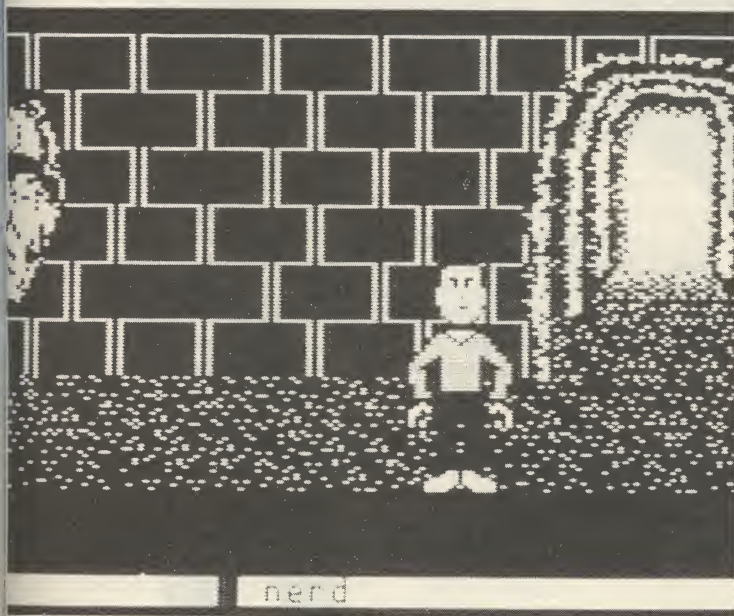
"We wanted our characters to possess the same kind of flexibility as in the movies. Cartoon animators can slowly draw each frame of animation, but the computer has to take care of everything right before our eyes."

Kellner finally came up with the programming code that made such animation possible. "I wish I could say



it was a flash of inspiration, but the truth is that it was the result of lots of thinking, and years of hard work. An important part of it comes from Loren Carpenter's fractals (developed for *Rescue on Fractalus!*) which enables the computer to draw straight lines very fast."

Kellner explains, "When you look at a screen, you see a character and what is he but pixels defined with coloured areas within a border of lines. Strip down the screen into horizontal lines, and you have a black dot, then a coloured area and then another black dot. The figure is drawn one line at a time, so it's actually a group of numbers which can be altered on the run. By adding a data compressing effect called run-length encoding we use less





# COMMODORE USER

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biggest ever issue of the best Commodore magazine in the business. Certain other mags have been shouting about quantity. The Commodore User readers know that we trade on quality. December's Commodore User will be – the first as always with the reviews of the big 64 and 16 games. The only difference is an extra 25 pages – all completely free. We haven't stinted on the colour either – there's an extra ten pages of that as well.

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There is just more of everything in this monster. So order your copy now. A mere £1. On sale November 26.



computing time and so make everything move quicker and more efficiently."

Kellner is quick to point out the other members of the team who made significant contributions. "Kevin Furry developed a sprite matrix technique for use on the Commodore 64. Now there can be many times the number of sprites than normally allowed, and this means there can be more characters in a given scene. The sprites can also be much larger, up to one-quarter of the screen size."

"Kevin may be one of the youngest members of the team," notes Kellner, "but his expertise is an invaluable addition to the team."

They didn't call it quits there though. Scrolling is another area that needs an intelligent approach if it's to simulate a filmic experience.

Not only does the scrolling in *Labyrinth* occur in both directions (horizontal/vertical), but there's a micro programmed cameraman who watches the characters to decide when to scroll most effectively.

As in a film, there is a bit of a lead before the character and compensation when more than one character is walking.

Additionally, this doesn't just happen every time the character reaches some point on screen. The micro-cameraman monitors the action and scrolls when it is both consistent and logical.

Technology without content won't wash though. A game needs more than gee-whiz graphics to work. It has to be entertaining and compelling.

Aiding that process was Douglas Adams, creator of the *HitchHiker's Guide* books.

"I remember my first meeting with Douglas very well," says Kellner. "It was at his flat in Islington. We were talking for awhile, and then he reached over and handed me a towel. Well, what else could I do but give him the shirt off my back?"

Adams has been asked to help form puzzles to use in the game, as well as influence the overall mood. "Working with him was certainly an unusual experience," notes Kellner. "I mean, this guy has incredible ideas. One of the great things is that he won't take no for an answer - and so neither did we, at least as much as was possible within the reality of computers."

It takes a small crowbar to pry examples of Adams' humour in the game out of Kellner. Consider this one. The packaging and product information for *Labyrinth* is to be spectacular - with huge letters and banners declaring how amazing the graphics are and what an experience

you are about to undertake.

Boot up the disk and watch in unbearable anticipation as a title screen comes up, followed by a text line asking you to type in your name.

That's about as graphically exciting as an old shoe - you expect any moment to see an advert for clue sheets from Infocom! Of course, the game starts a few moments later.

Now you're walking around a town, meandering aimlessly until you notice a movie house marquis. Yep, that's right - it's showing *Labyrinth*.

So you buy a ticket, go inside, get a large popcorn and find a seat to watch the film. Moments later, you are compelled to enter *THROUGH* the silver screen and into the adventure.

"Some of Douglas' ideas just couldn't be done," laments Kellner. "A great one is that you run across an editing room, filled with a viewer and bins of film. You look through them to find scenes from your past adventures in the game that you can re-edit."

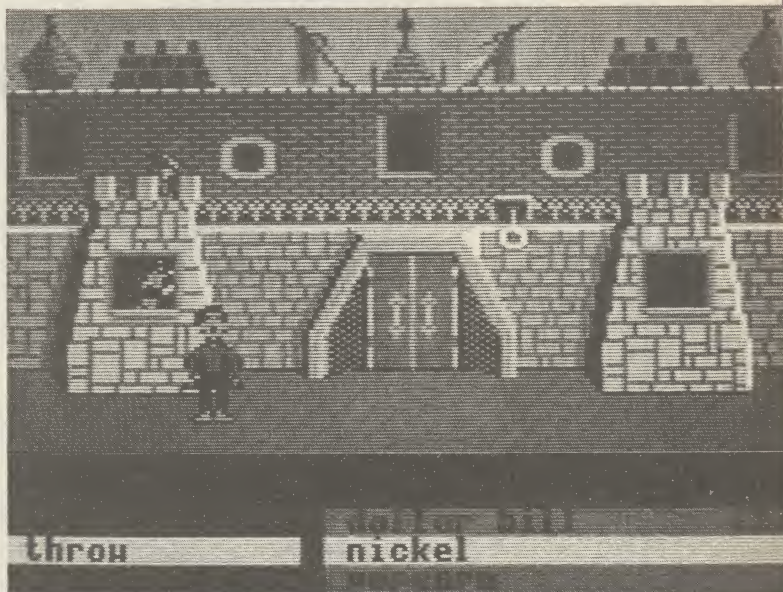
"That would have been a lot of fun," Kellner feels that one of Adams' strongest contributions is the "Ah-ha, now I get it" principle. The puzzles and conundrums that must be solved aren't always obvious. You have to expect the unexpected, which keeps the game fresh and interesting.

Kellner has definite ideas about the future. "We're still devoted to our original goal, creating interactive movies," he says. "This means that we need better machines that can create more complex images with denser resolution. And we certainly want to add sound. In a very real way, we stand at the same threshold of cartoon technology as Disney did in the early 1930's, just before sound entered the picture."

Kellner agrees that the new 68000 machines, like the Amiga and Atari ST, are very good. "But," he notes, "we still need more. New designs, new features that can give us the visual impact of a laserdisk, with the mammoth storage capacity of compact disks and the interactivity of a microcomputer."

So then, what does the future hold at the Lucasfilm Games Division? "Just about anything," quips Kellner. He might not be telling, but we know how to expect amazing graphics, bizarre worlds, and situations peopled by complex characters that are very much alive.

Author's bio: Marshal M. Rosenthal is an advertising photographer in New York who also writes for a number of domestic and overseas publications on topics dealing with computers, video high technology.





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# The sacred armour ANTIRIAD

Every so often a game comes along which shrieks quality. Such is the case with **The Sacred Armour of Antiriad** from Palace Software. Quite simply, it's brilliant. Read on for the review, help and hints for what has to be one of the most exciting games of the year. It's also a C+VG Game of the Month.

- MACHINE: CBM 64/SPECTRUM/AMSTRAD
- SUPPLIER: PALACE SOFTWARE
- PRICE: £8.99 ALL VERSIONS
- VERSION TESTED: CBM 64
- REVIEWER: PAUL

It's very rare that I feel like wholeheartedly heaping praise on a new game. With **The Sacred Armour of Antiriad** I have no such reservations. See it, believe it, buy it. Treat yourself to some exquisite graphics and totally addictive game play.

You won't be disappointed with the Commodore 64 versions and from previews I've seen of the Spectrum and Amstrad versions, the same applies.

If you've seen **Cauldron** and **Cauldron II: The Pumpkin Strikes Back**, two of Palace's other games, you know what to expect.

Designer Dan Malone — it's his first game — programmer Stanley Schembri and sound man Richard Joseph deserve a standing ovation for the Commodore version.

Right, down to the story line. When you buy the game the scene will be set in a 16 page comic drawn by Dan Malone.

In the 21st Century the world has finally gone mad. The world's nations have formed themselves into two groups — the North Sector and South Sector. Distrust of each other is at an all-time high and hugely

powerful secret weapons have been developed. Disarmament talks finally break down and the world is plunged into a terrible war.

Both sides have developed powerful anti-radiation suits of armour, which are equipped with laser guns and mines. They can also fly. But they don't do any good for anybody. The world comes to a sudden end in a nuclear catastrophe.

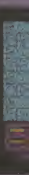
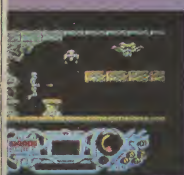
The years pass and after several centuries a new race of humans is reborn. They are simple, peaceful folk and their religion is based on some ancient scrolls — the blueprints of the legendary suits of armour.

Earth is suddenly attacked by marauders from space. Men are enslaved and sent to mine the planet's valuable minerals. The alien tyrants rule from their stronghold inside a dormant volcano.

The elders of the tribes vow to overthrow the oppressors. Secretly, young men are trained in combat. From among them one is chosen. His name is Tal. His mission is to brave the evil forest, find the sacred armour and use it to enter and destroy the alien stronghold.

The game itself takes place around the volcano. Its base is in a strange forest with evil, grotesque trees and giant sloths hanging from the branches. Higher up the side of the mountain stands the ruined city. Above this is the molten area of the volcano and from the highest reaches it is possible to enter the vital generator room that is the key to survival for the aliens.

Tal can move around swiftly by running or jumping amongst the trees of the forest or the ruins of the city. It is possible for him to run around in the volcanic areas but in that section the closer he gets to the generator rooms the higher the level of deadly radiation.





# Our Of AD

To go further than the ruined city, Tal will need to find the ancient suit and the four attachments with which to operate it. In the Commodore version Tal is naked as the day he was born until he covers his modesty with the sacred armour. In the Spectrum and Amstrad versions Tal wears a loin cloth.

At first he can only hurl stones at the mutant creatures and alien droids which inhabit — or rather infest — the forest.

It's the tiny attention to detail which amazes. For instance, take a look at the stone work on some of the screens. It's



brilliant. On a tv screen it looks great but seen on a decent monitor, it's almost a work of art. Tal also, without his armour, is wonderful. His running, jumping and throwing action is great. But so is everything else.

Once again, I can only say: See it, believe it, buy it.

▶ GRAPHICS	10
▶ SOUND	9
▶ VALUE	9
▶ PLAYABILITY	10

## MAP KEY

<span style="color: red;">■</span> Mutated Forest	<span style="color: blue;">■</span> Ruined City	<span style="color: green;">■</span> Volcano
1 Starting Point	6 Implosion Mine	
2 Main Generator Room	7 Force Field	
3 Anti-chamber to Generator Room	8 Volcano Entrance	
4 Generator Entrance	9 Pulsar Beams	
5 Particle Negator	10 Teleporter	
	11 Gravity Displacers	
	12 Anti-Rad Suit	

## HINTS AND HELP

Thanks to Palace Software, Antirad designer Dan Malone has drawn this map of the game to help you find your way around. It doesn't give the whole thing away but it does give you an idea of what you're up against. In fact there is one surprise in the game which we're not going to mention.

The game always starts with Tal in either extreme of the forest. His first task is to find the armour and energise it. This activates the control panel at the bottom of

the screen. This displays the following.

- Armour energy level. If this drops to zero the suit becomes inactive. Energy can be regained by collecting a new energy cell.
- Tal's stamina. When at zero Tal will fall to the ground exhausted. He will be rejuvenated up to four times during the course of a game.
- Score. Killing alien droids and picking up attachments all give scores.
- View Screen. Shows an attachment once it has been picked up.

● Tactical display. Gives helpful messages throughout the game.

● Radiation Level Counter. Shows the level of deadly radiation in the atmosphere.

● Radiation Warning. Flashes when radiation level in the atmosphere is at its most deadly.

● Four Component Indicators. One will light up for each attachment picked up.

● Activation Indicator. Lights up to show that control panel is active.

Once the suit has been energised it still can't be moved. To get airborne Tal must leave its safety and find the Gravity Displacer. These, in fact, are a pair of boots.

Other things Tal must find are:

● Pulsar beam. This is suit's laser fire power. It can be used to blast the alien droids.

● Particle negator. The armour's forcefield which will be required as Tal nears the generator rooms in order to protect the suit from the deadly radiation.

● Implosion Mine. The ultimate weapon which will destroy the generator room.

Scattered around the forest, city and volcano are energy cells which can be picked up to boost the suit's power.

Throughout the game are various nasties and hazards. These fall into two main types — aliens and mutants. All are harmful and should be avoided or destroyed. If Tal is not wearing the armour his own energy will be sapped if he's touch or if he is wearing the suit, its power will decline.

Here's what to look out for.

Patrol Leader Drones. Of the four drones this is the toughest. It's the most difficult to knock out and has the biggest energy drain.

Patrol A and Patrol B Drones. These are easier to deal with than their leader and they drain less energy.

Indestructible Search and Destruct Drones. These guard certain areas and, as their name says, can't be destroyed. They release energy draining bombs. You can, however, destroy the bombs.

Alarm Droids. These are a real headache. They patrol areas which are relatively free of danger. Stay in these areas too long and the alarm goes off, summoning patrol drones to the area. Destroy it quickly or leave the screen as fast as you can.

Mutated Flies and Jugoids. Fairly easy to deal with.

Acid Drops. This noxious liquid drips from above. It's lethal and cannot be destroyed. One drip and you'll drop.

Subtain. These are totally mindless and sub-human.

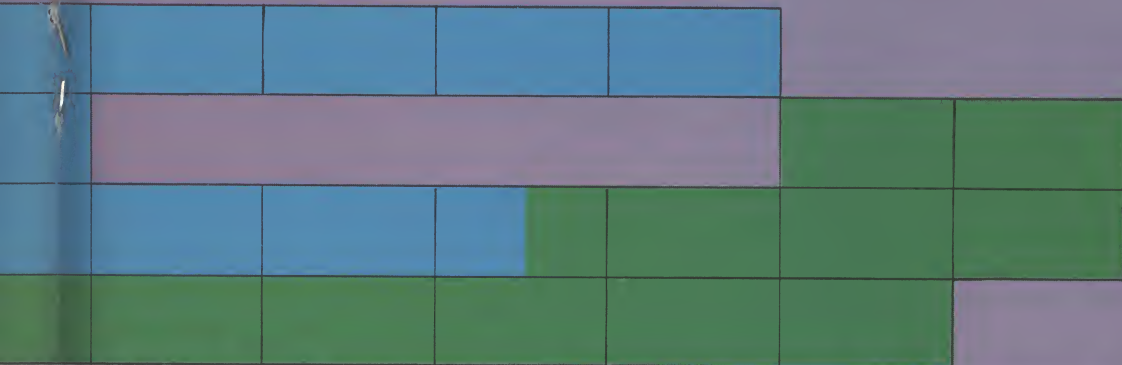
Indestructible Collaborator Gunners. Semi-humans. Huge, hulking and semi-intelligent. They fire plasma bolts from their turbine-generated recoil guns.

Flame Dragons. These are found above the city in the volcanic areas, spitting out gaseous flame. They can't be stopped and will drain your energy. Lots of it.

Sloths. These cling to the foliage in the forest. They are lethal and indestructible.

Hydraulic spikes. Energy-draining hazards in the volcanic region. They cannot be stopped.

At certain other parts in the game are force fields through which Tal cannot pass if he's wearing armour. In some cases he will have to leave the safety of the suit. It that happens in areas of high radiation, move quickly.



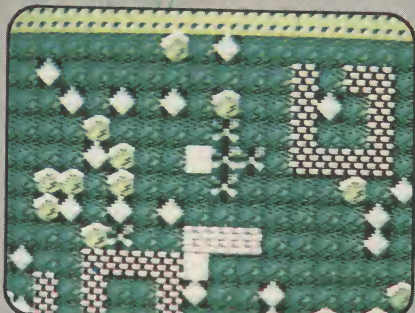


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action strategy game for one or two players. Rockford has to dig feverishly, as boulders crash down all around him, through 16 mystical caves and 5 levels of difficulty in his relentless quest for jewels.

## GAME ELEMENTS

Fireflies, Butterflies, Diamonds, Enchanted Walls, Multiple Rockfords, Blue Slime, Amoeba and one or two player option.

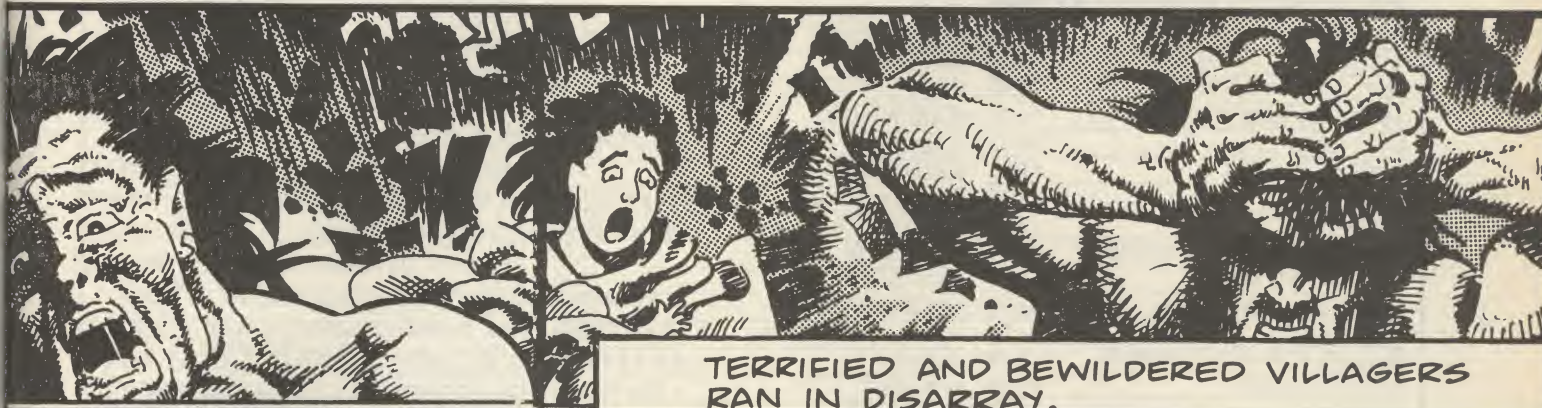
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# DATA BYTE



# The sacred armour of ANTIRIAD



TERRIFIED AND BEWILDERED VILLAGERS RAN IN DISARRAY.

For a man who doesn't know a lot about computers, *The Sacred Armour of Antiriad* is a triumph for former freelance comic artist Dan Malone.

His idea, backed up by the enviable skills of programmer Stanley Schembri and sound man Richard Joseph, has resulted in one of this year's great games. Team work at its best.

Palace Software has been going for around three years. In that time the company hasn't exactly flooded the market with product — four games, to be precise, including *Antiriad*.

First out was *The Evil Dead*. People at Palace don't like talking about it. You get the impression that it wasn't as good as they hoped it would be. Then there was *Cauldron* and *Cauldron II: The Pumpkin Strikes Back*. Quality was the key word with both these games.

Dan joined Palace about a year ago after seeing an advert in which the software house wanted a 2000AD-style artist. Up until then Dan had been working as a freelance artist.

"I had no knowledge of computers until I came here," says Dan. "I looked at my work as being comics on computers. I started work and was just told to play games. I played all the classics. I'd been here about a month when they said we need an idea."

It eventually turned out to be *The Sacred Armour of Antiriad*. The programming team then kick the idea around and see if it can be done.

"I didn't know whether it could be done," Day says. "The programmer looks at it and says, well, perhaps it can. In the end, hopefully, we get a better game."

Months later and the game has been completed. "I'm very pleased with it," says Dan. "It wasn't until people told me it was quite nice that I felt better. I didn't realise that it was going to be such hard work. Now I feel a lot more confident about other games. I've got other ideas but nothing definite."

Continuing the C+VG tradition of asking programmers silly questions about their favourite likes and dislikes, we

print Dan Malone and Stanley Schembri's personal preferences. We leave it up to you to decide if they are being serious.

Name: Dan Malone

Born: London 1963

Favourite food: Baked potatoes

Favourite Drink: EKV. "It's a lager."

Favourite TV programme: "I love watching the ads. And Star Trek."

Favourite computer game: Highway Encounter

Countries visited: Belgium, Holland, France, Luxembourg

Favourite music: Northern Soul.

The thing I hate most about the computer industry: "Work and programmers (a little jest)."



Name: Stanley Schembri

Born: Barcelona 1965

Favourite food: Indian

Favourite drink: Horndean Special Brew

Favourite TV programme: Slinger's Day

Favourite game: The Evil Dead

Countries visited: Spain

Favourite music: Alan Parson's Project

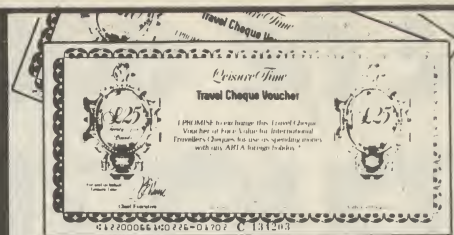
The thing I most hate about the computer industry: Graphic designers.





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# KARATE LISTING

## Karate

**BBC B by James Samways**

**Big kicks are in store for you if you program Karate by reader James Samways, of Cheshire**

**It's Oriental thrash and bash action in best Way of the Exploding Fist style.**

**The idea is to progress through different colour belts until you reach the exalted black belt status.**

**Both fighters can jump, kick, and somersault. It's a two-player game so make sure you don't start a real fight with your opponent.**

**Both characters have been nicely programmed by James, and the game play is addictive. It's even got a merry oriental tune as well.**

**Full instructions are included in the game.**

```
60MODE5
70belt1%=1:bel2%=1:ki1%=0:ki2%=0:PROCreverse:PROCinit:PROCscreen:PROCnextbelt(0)
80SOUND1,2,1,6
85IF @%<>1234567 PROCinst
90PROCstart
100IFINKEY(-82) AND E%=0 THEN
PROckick1
110IFINKEY(-73) AND R%=0 THEN
PROckick2
120IFINKEY(-66) AND E%=0 THEN
PROchick1
130IFINKEY(-89) AND R%=0 THEN
PROchick2
140IFINKEY(-67) AND E%=0 THEN
PROCswep1
150IFINKEY(-105) AND R%=0 THEN
PROCswep2
160IFINKEY(-2) AND E%=0 THEN
PROCsom1
170IFINKEY(-74) AND R%=0 THEN
PROCsom2
180IFINKEY(-34) THEN *FX210,0
190IFINKEY(-17) THEN *FX210,1
200IFINKEY(-68) THEN PROCfreez
e
210IFINKEY(-38) THEN PROCinst
220IFE%=1 THEN PROckick1
230IFR%=1 THEN PROckick2
```

```
240IFE%=2 THEN PROchick1
250IFR%=2 THEN PROchick2
260IFE%=3 THEN PROCswep1
270IFR%=3 THEN PROCswep2
280IFE%=4 THEN PROCsom1
290IFR%=4 THEN PROCsom2
300GOTO100
310DEFPROCcaller:A%=224:CALL&9
00:ENDPROC
320DEFPROCdelay(de1%):FORTY%=1
TODE1%:NEXTTY%:ENDPROC
330DEFPROCKick1:B%=1:E%=1:COLOUR3:ON I% GOTO 340,370,390
340PROCKickchars1:PRINTTAB(X%,20);blank$:IFX%+2=N% THEN GOTO 370
350X%=X%+1
360PRINTTAB(X%,20);man$:I%=2:ENDPROC
370PROCKickchars2:PRINTTAB(X%,20);man$:I%=3:IFX%+2=N% THEN PROCcheck
380ENDPROC
390PROCKickchars1:PRINTTAB(X%,20);man$:PROCstance:PRINTTAB(X%,20);man$:I%=1:B%=0:E%=0:ENDPROC
400DEFPROCKick2:C%=1:R%=1:COLOUR1:ONJ% GOTO 410,440,460
410PROCKickchars1:PROCcaller:PRINTTAB(N%,20);blank$:IFN%-2=X% THEN GOTO 430
420N%=N%-1
430PRINTTAB(N%,20);man2$:J%=2:ENDPROC
440PROCKickchars2:PROCcaller:PRINTTAB(N%,20);man2$:J%=3:IFN%-2=X% THEN PROCcheck
450ENDPROC
460PROCKickchars1:PROCcaller:PRINTTAB(N%,20);man2$:PROCstance:PROCcaller:PRINTTAB(N%,20);man2$:J%=1:C%=0:R%=0:ENDPROC
470DEFPROChick1:B%=2:E%=2:COLOUR3:ON I% GOTO 480,490,510
480PROChickchars1:PRINTTAB(X%,20);blank$:PRINTTAB(X%,19);man$:I%=2:ENDPROC
490PROChickchars2:PRINTTAB(X%,19);man$:I%=3:IFX%+2=N% THEN PROCcheck
500ENDPROC
510PROChickchars1:PRINTTAB(X%,19);blank$:PRINTTAB(X%,20);man$:PROCstance:PRINTTAB(X%,20);man$:B%=0:E%=0:I%=1:ENDPROC
520DEFPROChick2:C%=2:R%=2:CO
```

continued ►



# KARATE LISTING

```

LOUR1:ON J% GOTO 530,540,560
530PROCkickchars1:PROCcaller
:PRINTTAB(N%,20);blank$:PRINTTAB
(N%,19);man2$:J%=2:ENDPROC
540PROCkickchars2:PROCcaller
:PRINTTAB(N%,19);man2$:J%=3:IFN%
-2=X% THEN PROCcheck
550ENDPROC
560PROCkickchars1:PROCcaller
:PRINTTAB(N%,19);blank$:PRINTTAB
(N%,20);man2$:PROCstance:PROCcal
ler:PRINTTAB(N%,20);man2$:C%=0:R
%=0:J%=1:ENDPROC
570DEFPROCswep1:B%=3:E%=3:COL
OUR3:ON I% GOTO 580,590,610
580PROCswepchars1:PRINTTAB(X%
,20);man$:I%=2:ENDPROC
590PROCswepchars2:PRINTTAB(X%
,20);man$:I%=3:IF X%+2=N% THEN P
ROCcheck
600ENDPROC
610PROCswepchars1:PRINTTAB(X%
,20);man$:PROCstance:PRINTTAB(X%
,20);man$:B%=0:I%=1:E%=0:ENDPROC

620DEFPROCswep2:R%=3:C%=3:COL
OUR1:ON J% GOTO 630,640,660
630PROCswepchars1:PROCcaller:
PRINTTAB(N%,20);man2$:J%=2:ENDPR
OC
640PROCswepchars2:PROCcaller:
PRINTTAB(N%,20);man2$:J%=3:IFN%-
2=X% THEN PROCcheck
650ENDPROC
660PROCswepchars1:PROCcaller:
PRINTTAB(N%,20);man2$:PROCstance
:PROCcaller:PRINTTAB(N%,20);man2
$:J%=1:C%=0:R%=0:ENDPROC
670DEFPROCsom1:E%=4:COLOUR3:ON
I% GOTO 680,700,710,720
680IFX%-3<=2 THEN E%=0:ENDPROC
690PRINTTAB(X%,20);blank$:X%=X
%-1:PROCsomchars1:PRINTTAB(X%,19
);man$:I%=2:ENDPROC
700PRINTTAB(X%,19);blank$:X%=X
%-1:PROCsomchars2:PRINTTAB(X%,18
);man$:I%=3:ENDPROC
710PRINTTAB(X%,18);blank$:X%=X
%-1:PROCsomchars1:PRINTTAB(X%,19
);man$:I%=4:ENDPROC
720PRINTTAB(X%,19);blank$:PROC
stance:PRINTTAB(X%,20);man$:SOUN
D3,-12,1,2:SOUND0,-15,6,2:I%=1:E
%=0:ENDPROC
730DEFPROCsom2:R%=4:COLOUR1:ON
J% GOTO 740,760,770,780

```

```

740IFN%+3>=15 THEN R%=0:ENDPRO
C
750PRINTTAB(N%,20);blank$:N%=N
%+1:PROCsomchars1:PROCcaller:PRI
NTTAB(N%,19);man2$:J%=2:ENDPROC
760PRINTTAB(N%,19);blank$:N%=N
%+1:PROCsomchars2:PROCcaller:PRI
NTTAB(N%,18);man2$:J%=3:ENDPROC
770PRINTTAB(N%,18);blank$:N%=N
%+1:PROCsomchars1:PROCcaller:PRI
NTTAB(N%,19);man2$:J%=4:ENDPROC
780PRINTTAB(N%,19);blank$:PROC
stance:PROCcaller:PRINTTAB(N%,20
);man2$:SOUND3,-12,1,2:SOUND0,-1
5,6,2:J%=1:R%=0:ENDPROC
790DEFPROCinit
800ENVELOPE1,3,1,0,0,1,1,2,126
,-3,71,-10,126,34:ENVELOPE2,3,0,
0,0,0,0,0,121,-10,-5,-2,120,120
810X%=5:N%=12:B%=0:C%=0:I%=1:J
%=1:R%=0:E%=0:draw%=1
820VDU23,250,&63,&63,&32,&34,&
38,&26,&23,&43,23,251,&61,&6F,&3
3,&32,&3E,&22,&22,&41,23,252,&71
,&7E,&32,&32,&3C,&24,&22,&43,23,
253,&00,&7C,&7F,&08,&08,&0C,&0C,
&0C,23,254,&7F,&60,&30,&3C,&30,&
20,&3C,&43
830VDU23,240,&FF,&80,&80,&80,&
80,&80,&80,&80
840blank$=CHR$(32)+CHR$(32)+CH
R$(32)+CHR$(10)+CHR$(8)+CHR$(8)+
CHR$(8)+CHR$(32)+CHR$(32)+CHR$(3
2)+CHR$(8)+CHR$(8)+CHR$(8)+CHR$(
10)+CHR$(32)+CHR$(32)+CHR$(32)+C
HR$(10)+CHR$(8)+CHR$(8)+CHR$(8)+
CHR$(32)+CHR$(32)+CHR$(32)
850man$=CHR$224+CHR$225+CHR$22
6+CHR$10+CHR$8+CHR$8+CHR$8+CHR$2
27+CHR$228+CHR$229+CHR$10+CHR$8+
CHR$8+CHR$8+CHR$230+CHR$231+CHR$
232+CHR$10+CHR$8+CHR$8+CHR$8+CHR
$233+CHR$234+CHR$235
860man2$=CHR$238+CHR$237+CHR$2
36+CHR$10+CHR$8+CHR$8+CHR$8+CHR$
241+CHR$240+CHR$239+CHR$10+CHR$8
+CHR$8+CHR$8+CHR$244+CHR$243+CHR
$242+CHR$10+CHR$8+CHR$8+CHR$8+CH
R$247+CHR$246+CHR$245
870ENDPROC
880DEFPROCstance
900VDU23,224,&00,&00,&00,&00,&
07,&07,&07,&03,23,225,&00,&00,&0
0,&00,&00,&80,&80,&80,23,226,&00
,&00,&00,&00,&00,&00,&00,23,
227,&00,&3C,&63,&60,&60,&E0,&70,

```

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HIS NECK**

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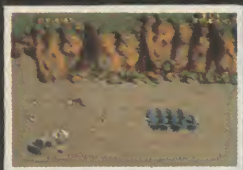
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910VDU23,229,&00,&00,&00,&00,&00,&00,&00,&23,&230,&0C,&00,&0B,&0F,&0F,&0F,&1E,&1C,&23,&231,&26,&46,&41,&C3,&E0,&F0,&F0,&7B,&23,&232,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&233,&3C,&3C,&3B,&3B,&3B,&3B,&20,&F0

920VDU23,234,&3B,&3C,&1C,&1C,&1C,&1C,&0B,&0E,&23,&235,&00,&00,&00,&00,&00,&00,&00,&00

930ENDPROC

940DEFPROCkickchars1

960VDU23,224,&00,&00,&00,&00,&00,&00,&1C,&1E,&1E,&23,&225,&00,&00,&00,&00,&00,&00,&00,&00,&23,&226,&00,&00,&00,&00,&00,&00,&00,&23,&227,&0E,&00,&19,&60,&60,&C0,&E0,&74,&23,&228,&00,&40,&A0,&3B,&3C,&4C,&46,&46

970VDU23,229,&00,&00,&00,&00,&00,&00,&00,&00,&23,&230,&1C,&00,&11,&1E,&1E,&1E,&1E,&1C,&23,&231,&42,&41,&03,&E0,&F0,&F8,&7C,&3C,&23,&232,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&233,&3C,&3C,&3B,&3B,&3B,&3B,&3B,&20,&F0

980VDU23,234,&1B,&02,&00,&00,&00,&00,&00,&00,&00,&23,&235,&00,&00,&00,&00,&00,&00,&00

990ENDPROC

1000DEFPROCkickchars2

1020VDU23,224,&00,&00,&00,&00,&00,&00,&00,&1C,&1E,&23,&225,&00,&00,&00,&00,&00,&00,&00,&00,&23,&226,&00,&00,&00,&00,&00,&00,&00,&23,&227,&1E,&0E,&01,&1B,&60,&60,&C0,&E0,&23,&228,&00,&00,&A0,&3B,&3E,&47,&40,&40

1030VDU23,229,&00,&00,&00,&00,&00,&00,&40,&C0,&00,&23,&230,&74,&1C,&01,&1F,&1F,&1E,&3C,&3C,&23,&231,&40,&7F,&FF,&FF,&E0,&00,&00,&00,&23,&232,&6C,&FC,&EB,&C0,&00,&00,&00,&00,&00,&23,&233,&3C,&3B,&3B,&3B,&3B,&3B,&3B,&20,&F0

1040VDU23,234,&00,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&235,&00,&00,&00,&00,&00,&00,&00

1050ENDPROC

1060DEFPROCchickchars1

1080VDU23,224,&00,&0E,&0F,&0F,&0F,&27,&30,&70,&23,&225,&00,&00,&00,&00,&00,&20,&30,&3B,&23,&226,&00,&00,&00,&00,&00,&00,&00,&23,

227,&60,&C0,&C0,&60,&2B,&1B,&0E,&0E,&23,&22B,&5B,&4C,&46,&B1,&B1,&B0,&40,&E0

1090VDU23,229,&00,&00,&00,&00,&B0,&B0,&00,&00,&00,&23,&230,&1E,&1C,&1C,&0E,&0F,&07,&06,&01,&23,&231,&F0,&7B,&3C,&1B,&06,&04,&00,&00,&23,&232,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&233,&03,&06,&00,&00,&00,&00,&00,&00

1100VDU23,234,&00,&00,&00,&00,&00,&00,&00,&00,&23,&235,&00,&00,&00,&00,&00,&00,&00

1110ENDPROC

1120DEFPROCchickchars2

1140VDU23,224,&00,&1C,&1E,&1E,&1E,&4E,&C0,&C0,&23,&255,&00,&00,&00,&00,&B0,&C0,&E0,&60,&23,&226,&00,&00,&00,&00,&00,&00,&00,&23,&227,&C0,&D0,&90,&90,&90,&C8,&CF,&3F,&23,&228,&B0,&9B,&86,&46,&40,&C1,&FF,&FF

1150VDU23,229,&00,&00,&00,&00,&00,&06,&F6,&F4,&E0,&23,&230,&7F,&7E,&1F,&0F,&03,&00,&00,&00,&23,&231,&FC,&00,&E0,&EB,&EB,&1B,&00,&00,&23,&232,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&233,&00,&00,&00,&00,&00,&00,&00,&00

1160VDU23,234,&00,&00,&00,&00,&00,&00,&00,&00,&23,&235,&00,&00,&00,&00,&00,&00,&00

1170ENDPROC

1180DEFPROCswepchars1

1200VDU23,224,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&225,&00,&00,&00,&00,&00,&00,&00,&23,&226,&00,&00,&00,&00,&00,&00,&00,&23,&227,&00,&00,&00,&00,&00,&07,&07,&07,&03,&23,&228,&00,&00,&00,&00,&00,&00,&B0,&B0,&B0

1210VDU23,229,&00,&00,&00,&00,&00,&00,&00,&00,&23,&230,&3B,&60,&6B,&D0,&D0,&C8,&8F,&9F,&23,&231,&20,&30,&30,&5B,&5B,&9B,&8B,&C8,&23,&232,&00,&00,&00,&00,&00,&00,&00,&00,&00,&23,&233,&FD,&F8,&3B,&1C,&1C,&1C,&0B,&3B

1220VDU23,234,&CC,&EC,&F0,&7B,&3C,&1E,&0E,&01,&23,&235,&00,&00,&00,&00,&00,&00,&C0,&C0

1230ENDPROC

1240DEFPROCswepchars2

1260VDU23,224,&00,&00,&00,&00,&00,&00,&00,&00,&23,&225,&00,&00,&00,&00,&00,&00,&23,&226,&00

continued ►



# KARATE LISTING

```
,&00,&00,&00,&00,&00,&00,&00,23,
227,&00,&00,&00,&00,&00,&00,&00,
&07,23,228,&00,&00,&00,&00,&00,&
00,&00,&00
```

```
1270VDU23,229,&00,&00,&00,&00,&
00,&00,&00,&00,23,230,&07,&07,&3
B,&60,&60,&D0,&D0,&CC,23,231,&80
,&80,&A0,&30,&30,&58,&58,&98,23,
232,&00,&00,&00,&00,&00,&00,&00,
&00,23,233,&9E,&9E,&CE,&CE,&06,&
00,&06,&0E
```

```
1280VDU23,234,&68,&FB,&7C,&3C,&
1F,&0F,&03,&00,23,235,&00,&00,&0
0,&00,&00,&E0,&DC,&3C
```

```
1290ENDPROC
```

```
1300DEFPROCsomchars1
```

```
1310VDU23,224,&00,&1C,&3E,&3E,&
1E,&0D,&02,&1C,23,225,&00,&00,&0
0,&00,&80,&C0,&63,&3F,23,226,&00
,&00,&00,&00,&00,&00,&00,23,
227,&38,&18,&1C,&0F,&07,&00,&00,
&00,23,228,&18,&00,&60,&E7,&00,&
BF,&7F,&7F
```

```
1320VDU23,229,&00,&00,&00,&C0,&
20,&90,&D0,&D0,23,230,&00,&00,&0
0,&00,&00,&00,&00,&00,23,231,&3F
,&01,&03,&01,&03,&03,&01,&00,23,
232,&D0,&D0,&C0,&A0,&40,&A0,&D0,
&D0,23,233,&00,&00,&00,&00,&00,&
00,&00,&00
```

```
1330VDU23,234,&00,&00,&00,&00,&
00,&00,&00,&00,23,235,&00,&00,&0
0,&00,&00,&00,&00,&00
```

```
1340ENDPROC
```

```
1350DEFPROCsomchars2
```

```
1360VDU23,224,&00,&00,&00,&00,&
00,&01,&01,&03,23,225,&00,&00,&0
1,&03,&E7,&DA,&9D,&AE,23,226,&C0
,&C0,&60,&70,&30,&D8,&DB,&E0,23,
227,&03,&06,&06,&02,&0C,&1E,&3E,
&3E,23,228,&56,&36,&37,&16,&0E,&
1E,&7D,&79
```

```
1370VDU23,229,&C0,&80,&00,&80,&
C0,&C0,&80,&80,23,230,&3E,&18,&0
0,&00,&00,&00,&00,&00,23,232,&00
,&00,&00,&00,&00,&00,&00
```

```
1380VDU23,233,&00,&00,&00,&00,&
00,&00,&00,&00,23,234,&00,&00,&0
0,&00,&00,&00,&00,&00,23,235,&00
,&00,&00,&00,&00,&00,&00
```

```
1390ENDPROC
```

```
1400DEFPROCreverse
```

```
1410FORZ%=0 TO 2 STEP 2:P%=&900
```

```
1420[OPTZ%
```

```
1430STA&7E:CLC:ADCE12:STA&7F
```

```
1440.rev LDX&70:LDY&0
```

```
1450LDA&7E:STA&70
```

```
1460LDA&A:JSR&FFF1
```

```
1470LDA&0:TAX
```

```
1480.clr STA&81,X:INX:CPX&8:BNE
clr
```

```
1490LDX&0
```

```
1500.nby LDY&0
```

```
1510.rby CLC:ROR&71,X:ROL&81,X
```

```
1520INY:CPY&8:BNErby
```

```
1530INX:CPX&8:BNEnby
```

```
1540LDA&23:JSR&FFEE
```

```
1550LDA&7F:JSR&FFEE
```

```
1560LDX&0
```

```
1570.rep LDA&81,X:JSR&FFEE
```

```
1580INX:CPX&8:BNerep
```

```
1590INC&7E:INC&7F
```

```
1600LDA&7E:CMPE236:BNerev
```

```
1610RTS
```

```
1620JNEXT
```

```
1630ENDPROC
```

```
1640DEFPROCscreen:VDU20,19,2,4,
0;0,17,0,17,131:FORK%=8 TO 15:FO
Rmk%=2 TO 17:PRINTTAB(mk%,k%);CH
R#248:NEXTmk%:NEXTk%
```

```
1650FORf%=8 TO 16:COLOUR128:PRI
NTTAB(6,f%);" ";TAB(13,f%);" ":N
EXTf%:VDU17,130,28,1,30,18,17,12
,26,17,128,28,0,31,1,0,12,26,28,
18,31,19,0,12,26
```

```
1660VDU28,0,8,19,4,12,26,28,0,3
1,19,29,12,26,17,129,28,0,31,0,0
,12,26,28,19,31,19,0,12,26,28,0,
6,19,0,12,26,28,0,31,19,31,12,26
```

```
1670VDU5:GCOLO,0:t%=450:1%=1000
:FORui%=1 TO 4:MOVET%,1%:PRINTCH
R#250+CHR#251+CHR#252+CHR#251+CH
R#253+CHR#254:t%=t%+3:1%=1%-3:IF
ui%=3 THEN GCOLO,3
```

```
1680NEXT:VDU4,23,1,0;0;0;0;:END
PROC
```

```
1690DEFPROCcheck
```

```
1700RESTORE 1550
```

```
1710FORig%=1 TO 4
```

```
1720READ M%,0%
```

```
1730IFM%=B% AND 0%=C% THEN PROC
man2dead
```

```
1740NEXTig%
```

```
1750FORgi%=1 TO 4
```

```
1760READ M%,0%
```

```
1770IF M%=B% AND 0%=C% THEN PRO
Cman1dead
```

```
1780NEXTgi%
```

```
1790hj%=1:REPEAT
```

```
1800READM%,0%
```



# KARATE LISTING

```

1810IFM%=B% AND O%=C% THEN draw
%=draw%+1:ENDPROC
1820IFdraw%=8 THEN GOSUB 1880
1830hj%=hj%+1:UNTILhj%=8
1840DATA3,1,3,0,1,0,2,0
1850DATA1,3,0,3,0,1,0,2
1860DATA3,2,1,3,2,3,3,1,1,1,2,2
,3,3,0,0
1870ENDPROC
1880a%=RND(2):IF a%=1 THEN PROC
man1dead
1890IFa%=2 THEN PROCman2dead
1900RETURN
1910DEFPROCdeadchars1
1920VDU23,224,&00,&00,&00,&00,&
1B,&3C,&3E,&1E,23,225,&00,&00,&0
0,&00,&00,&00,&06,&C6,23,227,&0C
,&20,&20,&60,&70,&6B,&64,&34,23,
228,&22,&36,&3C,&5C,&4B,&20,&20,
&20,23,230,&34,&13,&13,&1B,&1B,&
03,&01,&01
1930VDU23,231,&C0,&E0,&A0,&B0,&
90,&D0,&D0,&DB,23,233,&01,&01,&0
0,&00,&00,&00,&00,&00,23,234,&CB
,&E8,&E8,&E8,&E0,&DB,&36,&6C
1940FORgr%=226 TO 235 STEP 3:VD
U23,gr%,0,0,0,0,0,0,0,0:NEXTgr%
1950ENDPROC
1960DEFPROCdeadchars2
1970VDU23,230,&00,&00,&60,&F0,&
F0,&67,&00,&60,23,231,&00,&00,&0
0,&00,&00,&80,&E0,&30,23,232,&00
,&00,&00,&00,&00,&00,&00,23,
233,&70,&3C,&0E,&03,&03,&00,&00,
&00,23,234,&0B,&3C,&73,&7C,&7F,&
1F,&07,&01
1980VDU23,235,&00,&00,&14,&B6,&
36,&B6,&B6,&B6
1990FORhy%=224 TO 229:VDU23,hy%
,0,0,0,0,0,0,0,0:NEXThy%
2000ENDPROC
2010DEFPROCman1dead:COLOUR3:SOU
NDO,-15,45,2
2020PROCdeadchars1:PRINTTAB(X%,
20);man$:PROCdelay(300):PROCdead
chars2:PRINTTAB(X%-1,20);man$:CO
LOUR1:PROCstance:PROCcaller:PRIN
TTAB(N%,19);blank$:TAB(N%,20);ma
n2$
2030PROctwiddle:PROCdelay(200):
PROCnextbelt(1)
2040PROCstart:GOTO110
2050DEFPROCman2dead:COLOUR1:SOU
NDO,-15,45,2
2060PROCdeadchars1:PROCcaller:P
RINTTAB(N%,20);man2$:PROCdelay(3

```

```

00):PROCdeadchars2:PROCcaller:PR
INTTAB(N%+1,20);man2$:COLOUR3:PR
OCstance:PRINTTAB(X%,19);blank$:
TAB(X%,20);man$
2070PROctwiddle:PROCdelay(200):
PROCnextbelt(2)
2080PROCstart:GOTO110
2090DEFPROCnextbelt(k1%):COLOUR
129:VDU28,0,5,19,4,12,26
2100IFk1%=1 THEN belt2%=belt2%+
1
2110IFk1%=2 THEN belt1%=belt1%+
1
2120RESTORE2180
2130FORbt%= 1TO belt1%:READcol1
$:NEXTbt%
2140RESTORE2180
2150FORtb%=1 TO belt2%:READcol2
$:NEXTtb%
2160IF belt1%=6 THEN PROCwin(1)
2170IF belt2%=6 THEN PROCwin(2)
2180DATA White,Yellow,green,pur
ple,brown,black
2190ENDPROC
2200DEFPROCstart:X%=5:N%=12:dra
w%=0
2210COLOUR3:COLOUR129:PRINTTAB(
2,5);col1$:TAB(13,5);col2$:COLOU
R130:VDU28,3,28,16,17:CLS:VDU26:
PROCbow:COLOUR3:PRINTTAB(X%,20);
man$:COLOUR1:PROCcaller:PRINTTAB
(N%,20);man2$:PROCdelay(1600)
2220PROCstance:COLOUR3:PRINTTAB
(X%,20);man$:COLOUR1:PROCcaller:
PRINTTAB(N%,20);man2$:ENDPROC
2230DEFPROCwin(pl%):*FX9,3
2240VDU23,1,0;0;0;0;0:*FX10,3
2250*FX15,0
2260VDU26,17,129,12,28,1,29,18,
2,17,128,12,26,28,2,27,17,4,17,1
30,12,26
2270COLOUR3:PRINTTAB(7,5);CHR#2
50+CHR#251+CHR#252+CHR#251+CHR#2
53+CHR#254
2280COLOUR0:PRINTTAB(2,7);"CONG
RATULATIONS!":COLOUR3:PRINTTAB(2
,9);"You have reached";TAB(4,11)
;"the status of":COLOUR0:PRINTTA
B(5,13);"BLACK BELT"
2290PRINTTAB(4,26);"PRESS SPACE
":PROCstance:COLOUR3:IFp1%=2 THE
N COLOUR1
2300PROChikickchars1
2310IFp1%=1 THEN PRINTTAB(9,18)
;man$

```

continued ►



# KARATE LISTING

```

2320IFP1%=2 THEN PROCcaller:PRINTTAB(9,18);man2$
2330*FX15,0
2340SOUND1,-14,40,8:SOUND2,-13,41,8:PROCdelay(860):SOUND1,-14,50,2:SOUND2,-13,51,2:PROCdelay(700):SOUND1,-14,50,2:SOUND2,-13,51,2:PROCdelay(700):SOUND1,-15,74,9:SOUND2,-15,75,9:SOUND3,-10,85,9
2350A$=GET$:COLOUR128:CLS:PROCinst
2360DEFPROCbow
2370VDU23,224,&00,&00,&00,&00,&00,&00,&00,23,225,&01,&03,&03,&03,&0D,&10,&16,&27,23,226,&C0,&E0,&E0,&E0,&C0,&00,&40,&40,23,227,&00,&00,&00,&00,&00,&00,&00,&00,&00,23,228,&27,&2E,&2E,&2D,&2D,&4A,&4A,&5A
2380VDU23,229,&40,&80,&80,&00,&00,&00,&00,&00,23,230,&00,&00,&00,&00,&00,&00,23,231,&5A,&42,&7E,&7A,&3A,&3A,&3A,&3A,23,232,&00,&00,&00,&00,&00,&00,&00,&00,&00,23,233,&00,&00,&00,&00,&00,&00,&00,&00,&00
2390VDU23,234,&3A,&3A,&3A,&3A,&3A,&00,&3D,&3E,23,235,&00,&00,&00,&00,&00,&80,&C0
2400ENDPROC
2410DEFPROCinst:*FX21,0
2420VDU26,17,129,12,28,1,29,18,2,17,128,12,26,28,2,27,17,4,17,130,12,26
2430VDU17,3:PRINTTAB(7,5);CHR#250+CHR#251+CHR#252+CHR#251+CHR#253+CHR#254
2440VDU17,3:PRINTTAB(3,7);"your reactions";TAB(5,9);"and quick";TAB(3,11);"thinking must";TAB(2,13);"be at their best"
2450COLOUR0:PRINTTAB(2,16);"You have 4 moves":PROCswepchars2:PRINTTAB(6,17);man$:PROCchickchars2:PRINTTAB(11,18);man$:PROCkickchars2:PRINTTAB(6,23);man$:PROCsomchars2:PRINTTAB(11,23);man$
2460VDU17,129,17,3:PRINTTAB(4,30);"PRESS SPACE":PROCtune:VDU26,17,130,28,2,27,17,6,12,26
2470VDU17,0:PRINTTAB(3,7);"KEYS":PROCstance:VDU17,3:PRINTTAB(5,9);man$:PRINTTAB(9,9);"- CTRL";TAB(9,10);"- A";TAB(9,11);"- S";TAB(9,12);"- X"

```

```

2480VDU17,1:PROCstance:PROCcaller:PRINTTAB(5,16);"RETURN";TAB(5,17);"1";TAB(5,18);":":TAB(5,19);"/":TAB(12,16);man2$
2490VDU17,0:PRINTTAB(2,22);"W/D SOUND/QUIET";TAB(2,24);"F/R FREEZE/REST "
2500PROCtune:@%=1234567:RUN
2510ENDPROC
2520DEFPROCfreeze
2530B$=INKEY$(0):IF B$="R" THEN ENDPROC
2540GOTO 2530
2550ENDPROC
2560DEFPROCtune:VDU23,1,0;0;0;0;0;
2570RESTORE2650:REPEAT
2580L$=INKEY$(0):IFL$=" " THEN ENDPROC
2590IFL$="Q" THEN *FX210,1
2600IFL$="W" THEN *FX210,0
2610READP%,L%,W%:SOUND2,1,P%-20,L%:SOUND1,1,P%,L%
2620FORF%=1 TO W%:NEXT
2630UNTIL W%=1600
2640GOTO 2570
2650DATA140,3,2100,140,3,2100,145,2,1200,156,2,1300,148,2,1200,139,2,1300,134,8,4500,144,3,2100,144,3,2100,160,7,3100,145,2,1300,135,6,4500,155,3,2100,155,3,2100
2660DATA160,2,1200,171,2,1300,163,2,1200,154,2,1300,149,8,4500,159,3,2100,159,3,2100,175,7,3100,160,2,1300,150,1,1000,152,1,400,150,1,400,147,2,1100,147,2,1300,134,2,1100,134,2,1200,127,2,1100,127,2,1600
2670ENDPROC
2680DEFPROCtwiddle
2690RESTORE2750:REPEAT
2700READno%,le%,wa%
2710SOUND2,1,no%-23,le%:SOUND1,1,no%-3,le%
2720FORF%=1 TO wa%+200:NEXT
2730UNTIL wa%=2000
2740ENDPROC
2750DATA150,1,1000,152,1,400,150,1,400,147,2,1100,147,2,1300,134,2,1100,134,2,1200,127,5,2000

```

Iron Road, C+VG's October program for the Spectrum, appears to have a bug in it. If you're having difficulty, write and tell us and we'll forward on your problem to Star Dreams, the company who supplied the program, and we will publish any corrections in the next available issue of C+VG.



● Karate programmer  
James Samways

ends here ◀



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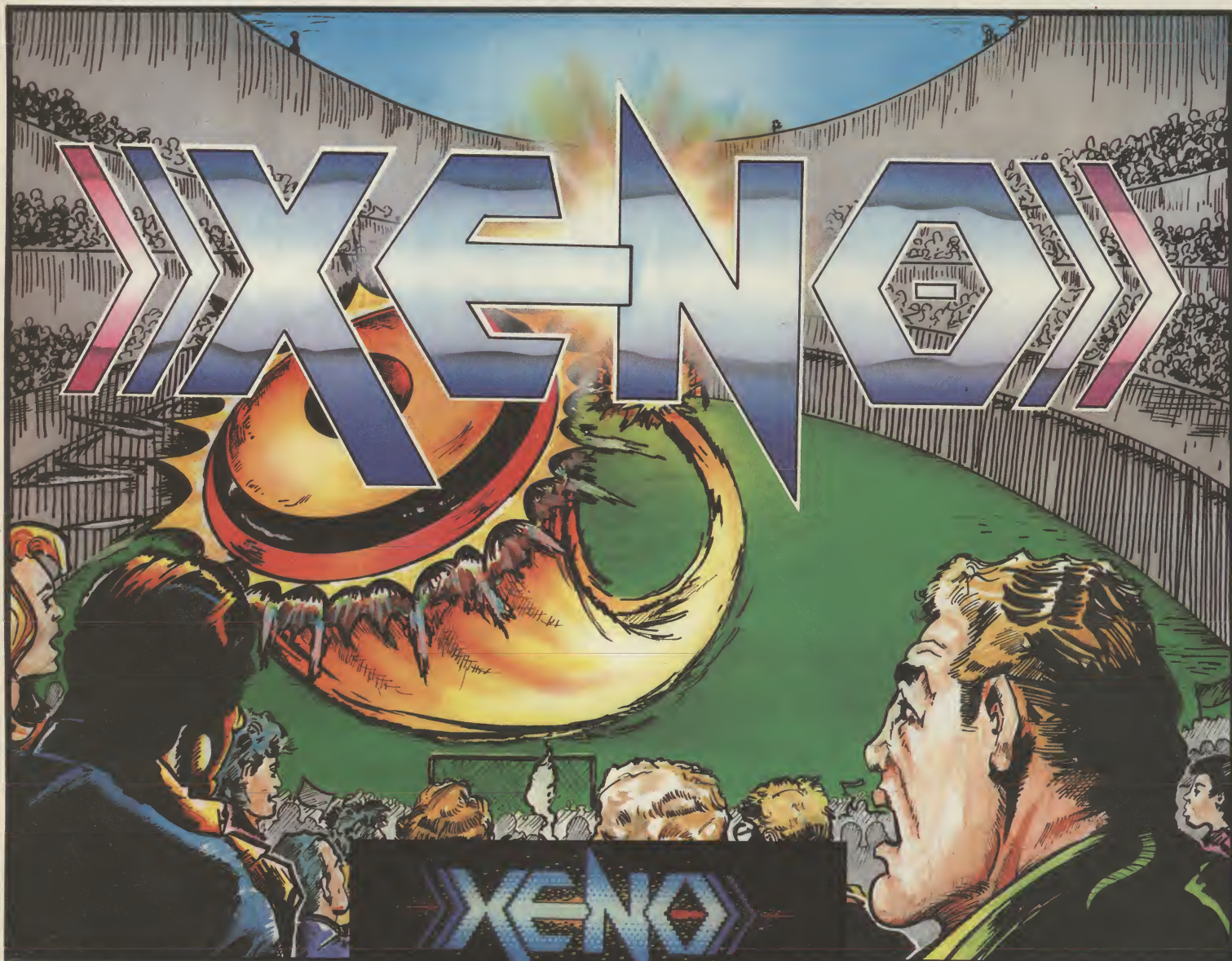
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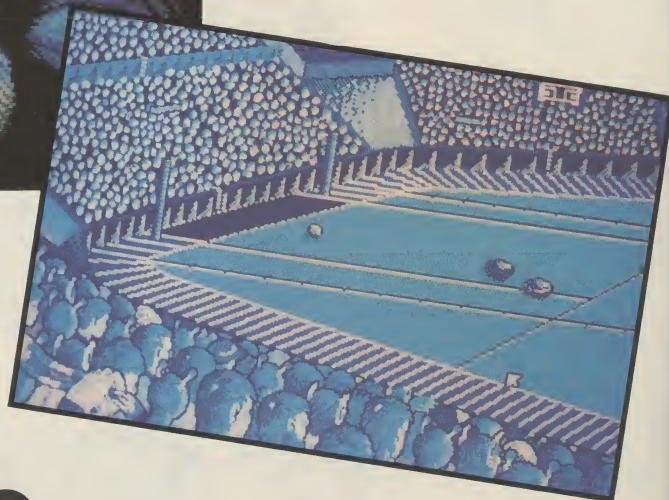


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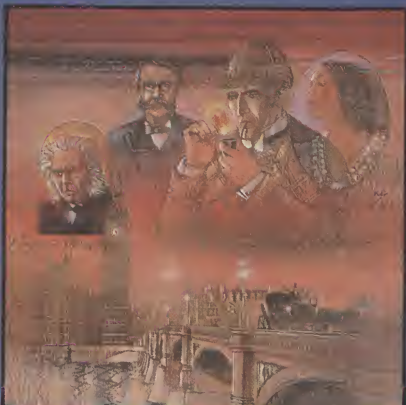
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